Study Unit

Lighting and Accessories

Preview

Even the best decorating scheme can fall flat without the right lighting and perfect accessories. A well-developed decorating scheme should hold its appeal from daylight to night, without losing any beauty in the decor. Therefore, lighting is an important factor of the overall decorating scheme. It makes a room usable for various tasks; it highlights special mementos; it provides warmth and charm.

Accessories are equally important for completing a decor. Just as fashion accessories, such as a piece of jewelry or a tie, can provide the finishing touch to a dress or a suit, so do accessories complement a room's decor. Choosing accessories for your clients is an important decision; it takes skill to determine which accessories suit your clients' tastes.

In this study unit, you'll learn how to light a room to meet all of your client's needs and desires. You'll learn proper lighting requirements for all of the tasks performed in an ordinary household. This study unit will also help you to develop your skills when it comes to choosing accessories for your clients. Every client has different tastes in accessories. You'll need to determine those tastes and create a style to suit them. After completing this study unit, you'll be on your way to creating beautifully lit, perfectly accessorized interiors.

When you complete this study unit, you'll be able to

- Identify the three types of residential lighting and explain the purpose of each type
- Name the five ways that light can be directed
- Distinguish between light fixtures and lamps
- Compare incandescent and fluorescent lighting
- List examples of where different wattages of light are suitable
- Explain the effects of natural and artificial light on specific colors of decor

- Choose suitable lighting for the selection of coordinated paint, fabric, and wallpaper for a room
- Plan appropriate lighting for various rooms and specific situations
- Meet the challenge of selecting and arranging room accessories
- Differentiate between functional and decorative accessories
- Explain how to use wall and table accessories singly and in groups
- Set a room's style and mood with accessories

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Color is an extremely integral part of interior decorating. Therefore, as you work through your program, be sure to study the photos and illustrations in their color format, available as PDFs. To access the PDFs, log on to the Penn Foster Web site and click on **My Courses.** Then, click on the open-book icon next to the unit you're studying.

Lighting and Accessories

LIGHTING FOR ILLUMINATION AND SPECIAL EFFECTS

A room in the dark isn't a beautiful room, no matter how carefully it has been decorated. A decorating scheme, like a stage set, isn't complete until it has been properly lit.

By day, nature controls the lighting. If you've decorated a room for use in daytime, you should have considered how nature will light it. That is, you should have developed a decor to accommodate nature's lighting plan for the room.

But by night—and on days when nature's light is too low—you're the one who controls the lighting. The effects you can achieve aren't the same as those from nature, but the range of mood to be created is just as wide.

Lighting is a necessity—but it's also a major decorating element (Figure 1). You should take full advantage of its possibilities. A decorator who thinks that lighting consists of providing a few lamps of good lines and colors to go with the decorating scheme is missing an important point. A true professional gives a lot of thought to the great potential effect of lighting upon the decor—as well as lighting to meet the client's physical needs.

FIGURE 1—Consider lighting both as a necessity and as a decorating element. The lighting above these dining room tables is quite different. Both were chosen as decorating elements to complement the decor. Yet, both serve a function: they provide light for evening meals.

General, Decorative, and Task Lighting

The first purpose of good residential lighting is to help people see well. When natural light isn't enough or isn't available, artificial light must provide the necessary illumination for reading, watching television, cooking, cleaning, sewing, dressing, grooming, social exchanges—in a word, living (Figure 2). In doing this, home lighting must protect the eyes. There should be no glare to tire and disturb and no dark or gloom to strain. That's the practical aspect of home lighting. As in every aspect of home decorating, the client's physical needs must be considered first.

The second purpose of good lighting is to enhance the decor. Light determines the apparent size, shape, and color of rooms and furnishings. To make your clients' homes beautiful, you may spend many hours selecting colors, fabrics, carpeting, furniture, and accessories. The final step is to use lighting to bring out the beauty of your decorating. But since that beauty can't be achieved at the expense of good practical

FIGURE 2—A couple working on their finances in the evening needs good lighting.

lighting, the decorator must consider the specific jobs for lighting in each room and then decide if they must be accomplished with separate lighting solutions or combined solutions.

Successful overall lighting of a home results from the balance and interplay of general light, task light, and decorative light. *General light* (Figure 3) is the light that produces the overall illumination in a room. Frequently, its source is a central ceiling fixture. More exciting sources are cove and valance lighting, diffused spot lighting, and daylight or luminescent ceilings. General light sets the mood through its level of brightness. To be good for vision, general light should be uniform—that is, it should create no strong highlights or deep shadows. General lighting alone may create a rather monotonous look to a room. To avoid monotony and achieve greater utility and visual drama, general light needs to be teamed with task and decorative light.

FIGURE 3—The ceiling light in this room is a source of general light.

Task light (Figure 4) is intense, directed light that aids specific activities—cooking, reading, shaving, and so on. It can come from ceiling and wall fixtures, but often, task light means lamp light. Task light is utilitarian light—light with a distinct purpose.

Although general light and task light serve practical purposes, a skilled decorator chooses these lights to be as attractive as possible. To that extent, all light can be considered as decorative light. The light commonly referred to as *decorative light,* however, is light that isn't really needed to aid vision—for example, the light from a spotlight that accents a Chinese vase, a grouping of candles that reflects in a mirror, cove lighting built into a curio cabinet, sconces that add more style than light, and any other light source that adds to the "theater" of the home (Figure 5).

A *sconce* is a wall-mounted light fixture that usually casts its light upward.

FIGURE 4—The lamp on this desk is a source of task light. It directs its light directly on the material on the desk.

FIGURE 5—The spotlight in the ceiling that highlights the piece of sculpture is considered decorative light.

Your goal should be to create a room with a comfortable level of overall (general) illumination, adequate reading lights near comfortable chairs, working lights at desks and countertops, and intriguing highlights and shadows created by lighting art and decorative objects. Such a room successfully marries function and beauty by providing a balance of general, task, and decorative light.

Directing Light

In considering what type of light source to use in a specific location, consider the direction of light that will be most effective. How many times have you heard someone say "We need some light in this corner," and then consider the problem solved when a lamp—any lamp—was brought in.

Of the many factors an interior decorator considers in lighting a room, an important one is which of the five basic kinds of light sources the location calls for. All lamps, fixtures, and lighting installations provide one of type of light, shown in Figure 6.

A *translucent* object is one that permits the passage of light.

- *Diffused light* refers to nondirectional light cast by a bulb enclosed on all sides by a *translucent* white globe or diffuser panels. A light fixture that provides diffused light gives off a soft, scattered light, not directed at any particular object or surface and not intentionally reflected. This type of light provides general lighting.
- *Direct light* doesn't provide sufficient general illumination for a room. Therefore, it must be combined with other types of lighting. Direct light is focused light that's usually cast downward. This light strikes and lights objects and surfaces directly. It may be used as task lighting or as decorative lighting when an object is to be highlighted.
- *Indirect light* is intended to be reflected, usually upward to walls and ceilings, where it's diffused and bounced back as general light. Indirect light illuminates an upper wall and ceiling area while enabling people to sit in a subdued light area.

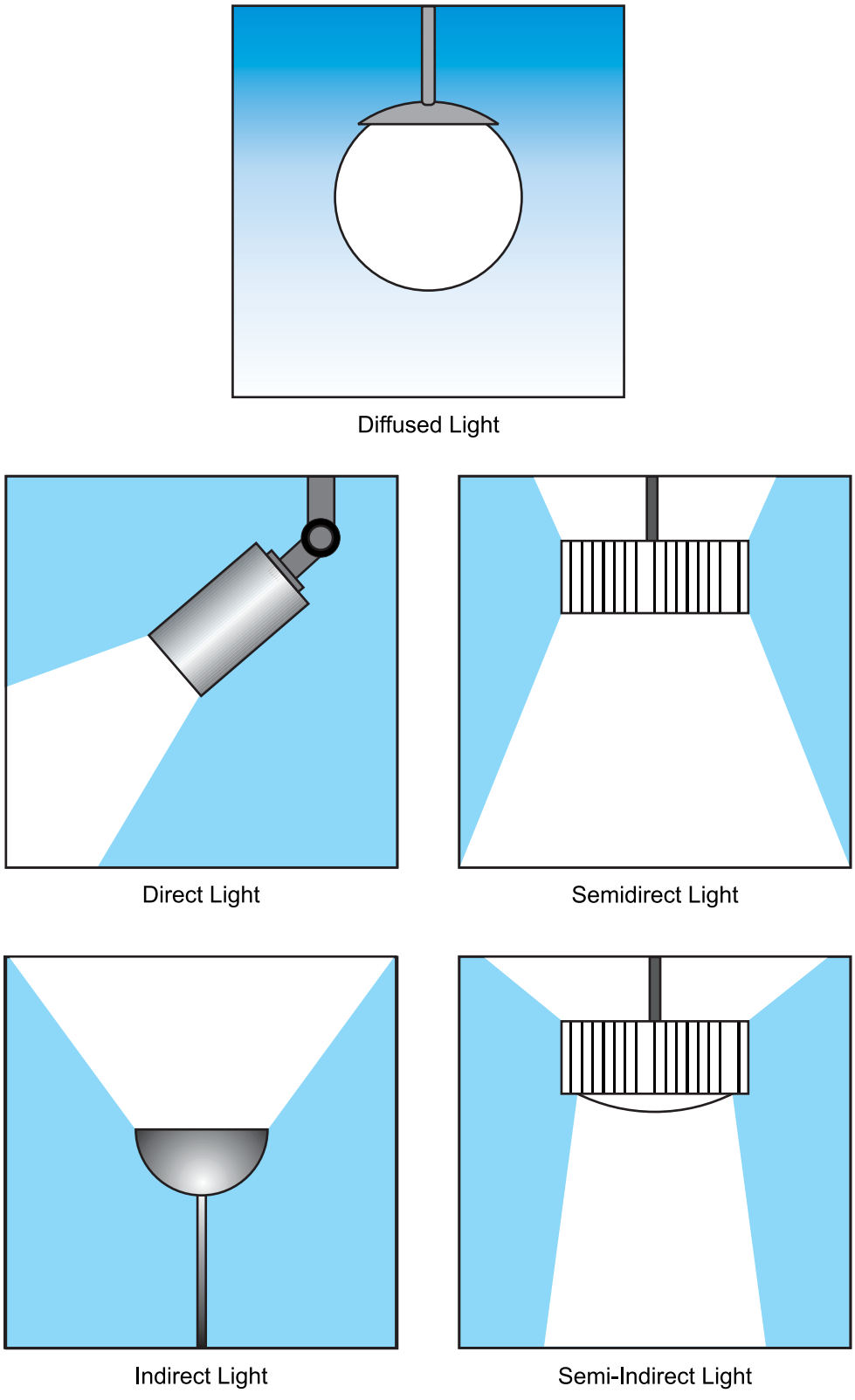


FIGURE 6—Types of Directed Light

- *Semidirect light* is mostly direct with a smaller part that's reflected as indirect. Semidirect lighting has the greater portion of its light beamed downward, as direct task lighting, with a smaller amount of light beamed upward.
- *Semi-indirect light* is mostly reflected, but some part of the light source also provides a small amount of direct light. Semi-indirect lighting is the reverse of semidirect lighting. Most of the light is beamed upward in semi-indirect lighting, with a smaller portion beamed downward as direct task lighting.

Types of Light Sources

People occasionally misuse the terms *lamp* and *light fixture* and even use the terms *light* and *lights* in a confusing way. So before we consider other aspects of lighting, let's take a moment to make a distinction between light fixtures and lamps.

FIGURE 7—This hanging light fixture provides an elegant look to the entryway.

Light Fixtures

Light fixtures are any permanently installed electrical units that hold incandescent bulbs or fluorescent tubes. (We'll decide the specific use for those bulbs and tubes a little further on.) *Permanently installed* means that light fixtures are wired into a wall or ceiling rather than plugged into electrical outlets.

Light fixtures generally fall into these categories:

- *Hanging fixtures* (Figure 7) are suspended on chains, cords, or stems. Hanging fixtures come in all sizes, shapes, and styles. Decorative hanging fixtures (those that cast a low level of light) should be hung at eye level; others, above eye level. Hanging fixtures usually supply diffused, general light.

- *Close-to-ceiling fixtures* (Figure 8) are also available in a wide variety of sizes and styles. They provide semidirect light. These are the classic bedroom ceiling fixtures. More decorative types are used in foyers and halls.
- *Surface fixtures* (Figure 9) have two very different images. One type is the old-time frosted or clear-and-frosted glass bowl used in kitchens. The other is a sleek, contemporary spotlight that's surface-mounted. Both kinds of surface fixtures usually provide direct light.
- *Recessed fixtures* (Figure 10) are spotlights embedded into the ceiling. Recessed fixtures provide direct light. They're the most inconspicuous light source available. They can be used with any style decor.

FIGURE 8—This close-to-ceiling fixture provides needed light at the foot of a staircase.

FIGURE 9—This ceiling-mounted surface fixture provides direct light in the area of the bathtub.

FIGURE 10—Recessed fixtures are an inconspicuous way to provide direct light.

FIGURE 11—Wall fixtures provide a subdued source of light.

FIGURE 12—Fluorescent lighting is generally covered with a light shield.

- *Wall fixtures* (Figure 11) are sconces, wall brackets, and cove or valance fluorescent strips. Sconces and wall brackets are often more decorative than functional. Both traditional and modern styles of wall fixtures are available. Bathrooms that use sconces or wall brackets with lights inside them must always have a light over the mirror as well to make it more functional.
- *Fluorescent strip lighting* (Figure 12) uses fluorescent tubes and some kind of light shield, such as a wooden cove or valance. Such fixtures can direct light in any of the five basic ways previously described, depending on the position of the light shield.
- *Track lighting* (Figure 13) can be mounted on either a ceiling or a wall. Track lighting involves spotlights and hanging fixtures that attach to a track. A good degree of versatility is allowed because the light sources can be easily moved and turned to focus their direct light on various parts of the room. In general, track lighting shouldn't be used where a soft, romantic, or traditional look is desired. It's too mechanical-looking for such settings.

FIGURE 13—The track lighting in this room is mounted on the ceiling. The individual lights can be positioned in a variety of directions.

Lamps

The term *lamp* refers to any portable light source. A lamp must be wired with a plug that can be inserted into in any electrical outlet. A portable light could also be any battery-operated lamp, but these aren't common in residential use.

Since the invention of electricity, almost every type of decorative accessory has at some time been electrified and turned into a lamp. Vases, jars, jugs, candlesticks, barrels, tins, figurines, and many other items have been successfully—or not so successfully—converted into lamps. Such lamps are dear to the hearts of some people, but most decorators take a dim view of gimmicky treatments. The best lamps to use are those that are simple in shape and that have shades neither too small nor too large for their bases. See Figure 4 for examples of such lamps.

Bulbs and Tubes

With the wrong bulbs, the most beautiful chandelier will become a glaring eyesore, and the best-positioned reading lamp will be worthless. Your choice of light bulbs and tubes can either enhance or detract from your decorating scheme.

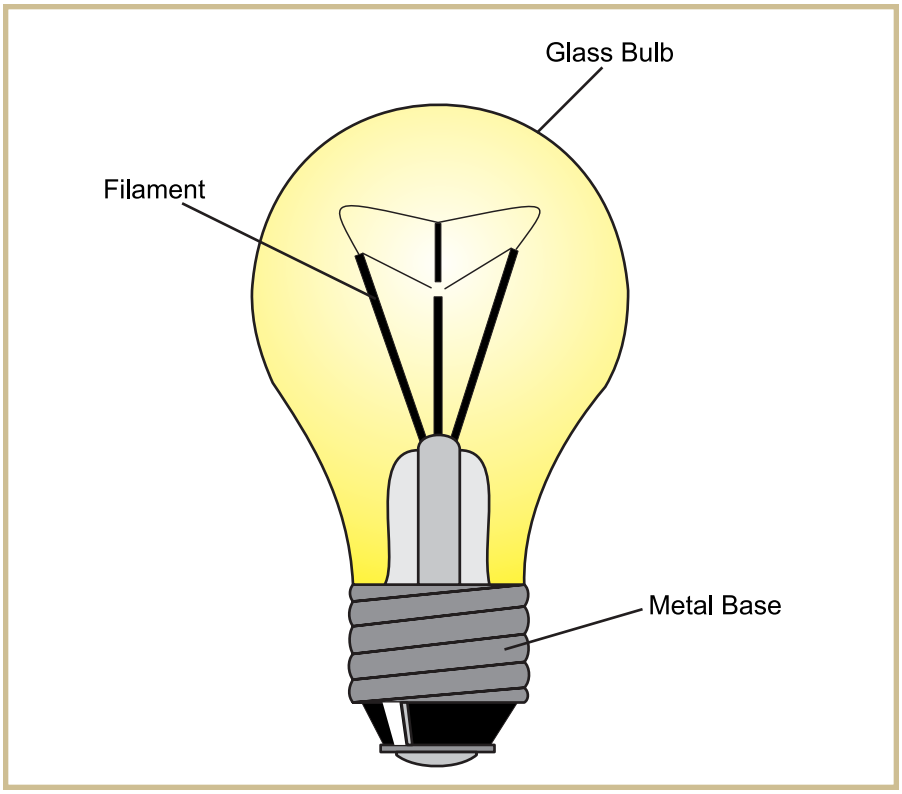
Therefore, you should make these choices carefully. The two sources of electric light are incandescent bulbs and fluorescent tubes.

Incandescent Bulbs

An *incandescent bulb* (Figure 14) has three parts: a glass bulb, a filament, and a metal base. When electricity passes into the filament, the filament glows and produces light. The brightness of an incandescent bulb depends on its rating in watts, or its wattage. A *watt* is a unit of electric power. The higher the wattage on a bulb, the more electric power it uses and the greater the light it produces. Wattage can range from a very dim 15 watts to a very bright 300 watts. As the wattage of a bulb increases, so does the amount of light it produces per watt. For example, a 100-watt bulb produces more light than two 50-watt bulbs. Keep that in mind when selecting and combining incandescent bulbs.

Some incandescent bulbs can produce more than one level of light. Such bulbs, known as *three-way bulbs,* have two filaments. Three light levels are possible because each filament can be switched on separately, and both can be switched on

FIGURE 14—Incandescent Bulb Parts



together. Common three-way bulbs provide the following options: 50-100-150 watts, 100-200-250 watts, and 100-200-300 watts.

The surface of the glass in a bulb determines the quality of light produced. Bulbs may be clear, coated, frosted, and tinted. A clear glass bulb produces a very glaring light and is used only where strong light is needed for a special decorative effect. Frosted and white bulbs provide softer, more diffused light. The *silver-bowl bulb* is a frosted and coated bulb made to provide maximum protection from bulb glare.

Tinted bulbs alter the color appearance of objects on which the light is cast. (You'll study the color of light and its effects later in this study unit.)

Bulbs are made in a number of shapes to fit various fixtures and lamps (Figure 15). Some of these shapes are for decorative purposes when the bulb will be visible, as in some chandeliers and wall sconces. Chandelier bulbs may have smooth

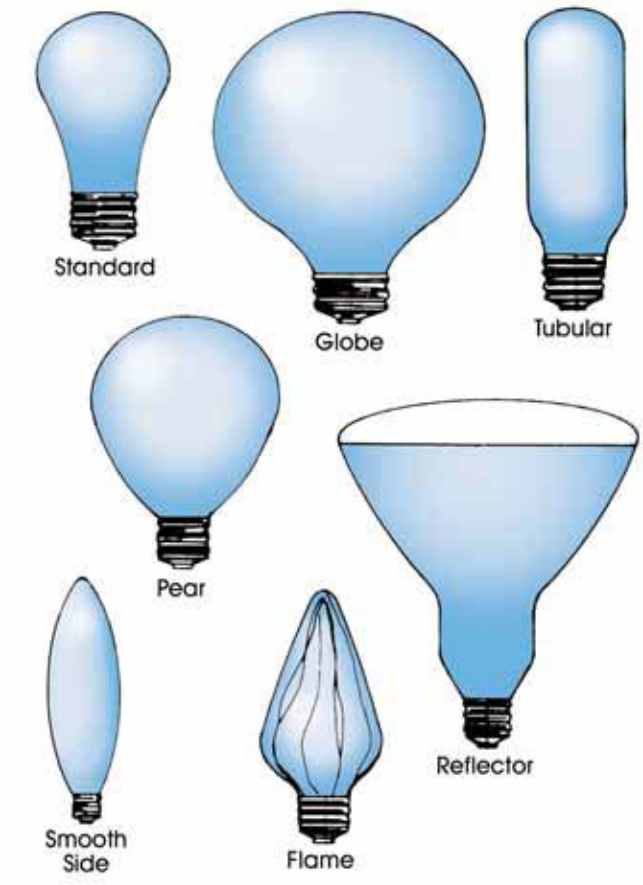


FIGURE 15—Here are just some of the shapes of incandescent bulbs.

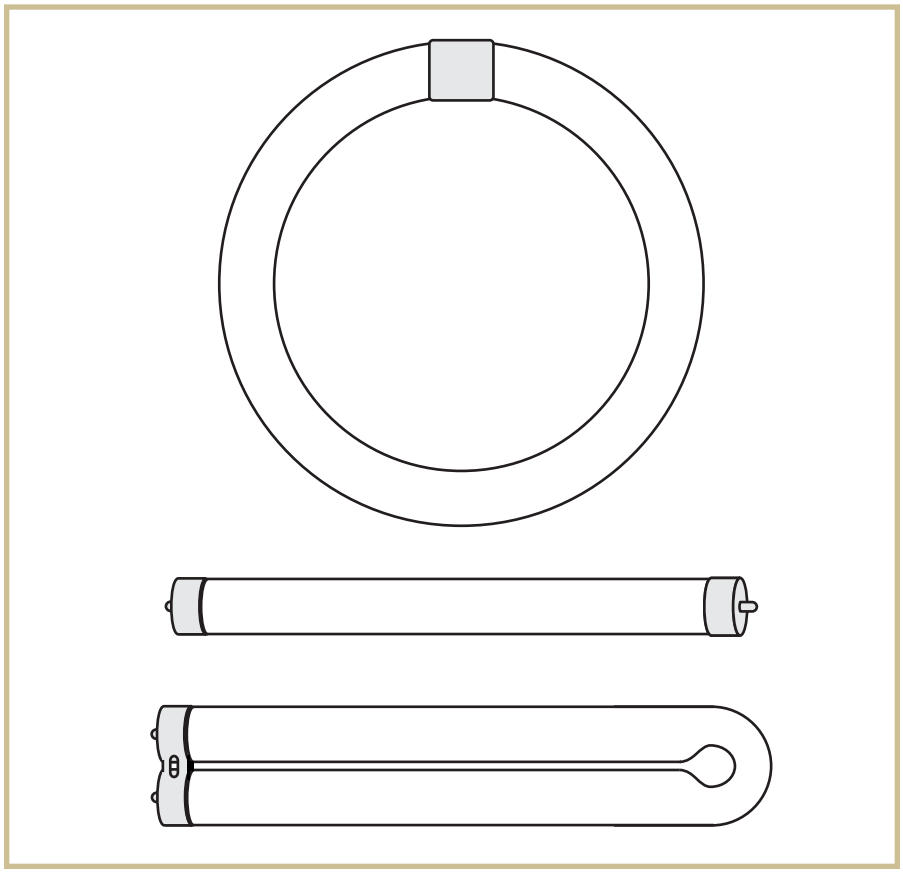
sides, or they may be shaped to look like a flame. Some chandeliers require globe-shaped bulbs. The shapes of most bulbs, however, are designed for practical purposes, not for appearance.

Fluorescent Tubes

Fluorescent tubes have a phosphorescent coating on the inside and contain mercury. The light they produce is three to four times as much per watt as that produced by incandescent bulbs. They also give off much less heat. Therefore, fluorescent lights tend to be more economical that incandescent lights.

Fluorescent light lends itself to cove and valance lighting and to other architectural treatments. A long line of light, such as that provided by a straight fluorescent tube (Figure 16), produces less shadow than the light from a typical incandescent bulb. The reason is that the light striking any one object comes from a number of angles when a fluorescent tube is used.

FIGURE 16—Types of Fluorescent Tubes



The wattage of a fluorescent tube is directly related to the length of the tube (Table 1), so tubes of different wattages can't be interchanged in a fluorescent fixture.

Table 1

WATTAGE IN FLUORESCENT TUBES

Wattage	Length
14	15 in. (38 cm)*
15	18 in. (46 cm)
20	24 in. (61 cm)
30	36 in. (91 cm)
40	48 in. (122 cm)

*in. = inches; cm = centimeters

Wattage and Illumination

The wattage rating on an incandescent light bulb refers to the amount of electric power the bulb uses. The higher the wattage, the more power the bulb uses and the more light it produces.

Fluorescent bulbs are also rated in watts, but they produce much more light per watt used than incandescent light bulbs do.

Choosing Wattage

As an interior decorator, you may at times make recommendations regarding the wattage for a bulb in a particular application. Here are some uses for bulbs of various standard wattages:

- *25 watts.* Low-level decorative light is provided by 25-watt bulbs. Wall sconces and the like cast a soft, mellow glow with a 25-watt bulb.
- *40 watts.* Multisocket bedroom, dining room, and hall fixtures can use 40-watt bulbs. They're also appropriate for lamps with three or more sockets when a soft, general light is desired.

- *60 watts.* Ceiling fixtures in small rooms, such as bathrooms and vestibules, typically take 60-watt bulbs. They're also good in two- and three-socket fixtures and lamps.
- *75 watts.* Two 75-watt bulbs provide good task light over a kitchen sink. A 75-watt bulb is also an attractive level of light for an outdoor post or patio light.
- *100 watts.* A 100-watt bulb is appropriate for study lamps, dressing lamps, and most hanging fixtures.
- *150 watts.* Intense task light for reading, sewing, and other close work is best provided by a 150-watt bulb. Hanging fixtures in large rooms, garages, and storage areas can also use this level of brightness.
- *200 watts.* A 200-watt bulb is best for utility areas. Good task light is provided, but the level of brightness can be unpleasant.

Dimmer Switches

A *dimmer switch (rheostat)* is a device that controls the amount of light given by an electric light. It's a wonderful aid for both decorative effects and practical purposes. With a dimmer, the light level of any room can be adjusted to the exact brightness desired up to the maximum wattage of the bulb. Naturally, with high-wattage bulbs (which are more efficient), a wider range of light levels is possible. Dimmer switches should be installed wherever it's logical or desirable to have a variety of light levels. This home improvement is both economical and very worthwhile.

Many people think that dimmer switches can't be used with fluorescent tube lighting. That isn't completely true. Some sizes and types of fluorescent tubes can be dimmed with the right kind of dimmer switch. Ask your electrical contractor about the possibility if you ever have a situation when you would like a dimmer-controlled fluorescent light.

In the next section of this study unit, you're going to study the effects that lighting can have on a color scheme. Before going on to that material, please complete *Self-Check 1.*

Self-Check 1

At the end of each section of *Lighting and Accessories,* you'll be asked to pause and check your understanding of what you've just read by completing a "Self-Check" exercise. Answering these questions will help you review what you've studied so far. Please complete *Self-Check 1* now.

1. Would you use a direct or diffused light where general lighting is desired? Explain your answer.

   _____

   _____

2. If you want a light that's primarily direct and also casts a lesser amount of indirect light, would you use a semidirect or semi-indirect light? Explain your answer.

   _____

   _____

3. What is the distinguishing difference between a light fixture and a lamp?

   _____

   _____

4. Which will produce more incandescent light—six 25-watt bulbs or two 75-watt bulbs?

   _____

   _____

Check your answers with those on page 89.

LIGHTING AND THE COLOR SCHEME

Light allows us to see. What we see depends on the amount, kind, and color of that light. Since no color exists without light, we can say that color is light and light is color. The color of light mixes with the colors of the objects it hits, thus producing the colors you see. The color of an object appears different depending on the colors of light that shine upon it. You've learned how you can create colors by blending various colors. Consider, then, that you can also use light as a blending color with the color of the object just as if you were blending watercolors.

The Importance of Color Rendition

Although you don't need to become a lighting expert to do your work as a decorator, knowing something about color rendition will be an invaluable asset for you. *Color rendition* refers to the way colors appear when they're illuminated by a light source.

Since very few objects are a single color, the colors present or missing from the light source can change the appearance of the colors in your room. Noticing color rendition is very important when lighting a room. Incorrect lighting can make those carefully chosen throw pillows suddenly look as if they don't match your sofa!

The Colors of Natural Light

To some degree, you can control the amount and placement of natural light in homes with window treatments and shades. However, you can't control the color of that light. Most homes appear cheerful on sunny mornings and afternoons. That's because sunlight at those hours is warm and radiant. It has an excess of red, orange, and yellow light. At noon, there's a balance of all colors. Natural light at that time is basically white. Sunsets can cast a rosy glow, but occasionally, are noticeably yellow. On dismal and overcast days, the light has a cold blue cast, and the colors in a home appear to be cooled and hardened. As the sun sets on any day, a room's colors gray and darken because of the absence of light.

Color and Artificial Light

At night, when the color and mood of a decor are controlled through the amount, placement, and color of artificial light, a client's home can become a magic world of warm pools of light and deep, colorful shadows. In the right light, carpets and fabrics become richer, more luxurious; copper, brass, and chrome gleam; and softly polished woods glow with satiny luster. By the same token, however, a carefully planned daytime decor and color scheme can be destroyed at the flick of a light switch.

Placement and amount of artificial light with regard to color should be selected within two limits: *avoid gloom* and *avoid glare.* Gloom destroys the most attractive color scheme. (Remember, without light, there's no color.) Glare, the opposite of gloom, hurts the eyes, calls attention to surface flaws and defects, and bleaches out color. Artificial light always affects a color scheme, because all artificial light has color of its own. But light color doesn't always affect a color scheme in the same way, because colors differ in light reflectance and the surfaces on which they're used also vary.

Glare

If any bright object is placed in front of a very dark backdrop, it will create a glare. You may have noticed how hard it is to see your computer monitor, your television, or a view out your window, if there's a glare. Any intense light source can create a glare, but it's actually the placement of a light source in relation to the objects that's the problem. If you move things aside or tilt them slightly, one way or the other, the glare may disappear. Glare on the objects in a room is considered to be a significant quality to consider when lighting a space.

Using the Colors of Light

There are three basic types of color in light:

- Warm light
- White, or neutral, light
- Cool light

Figure 17 shows a color wheel that divides the colors into warm and cool colors.

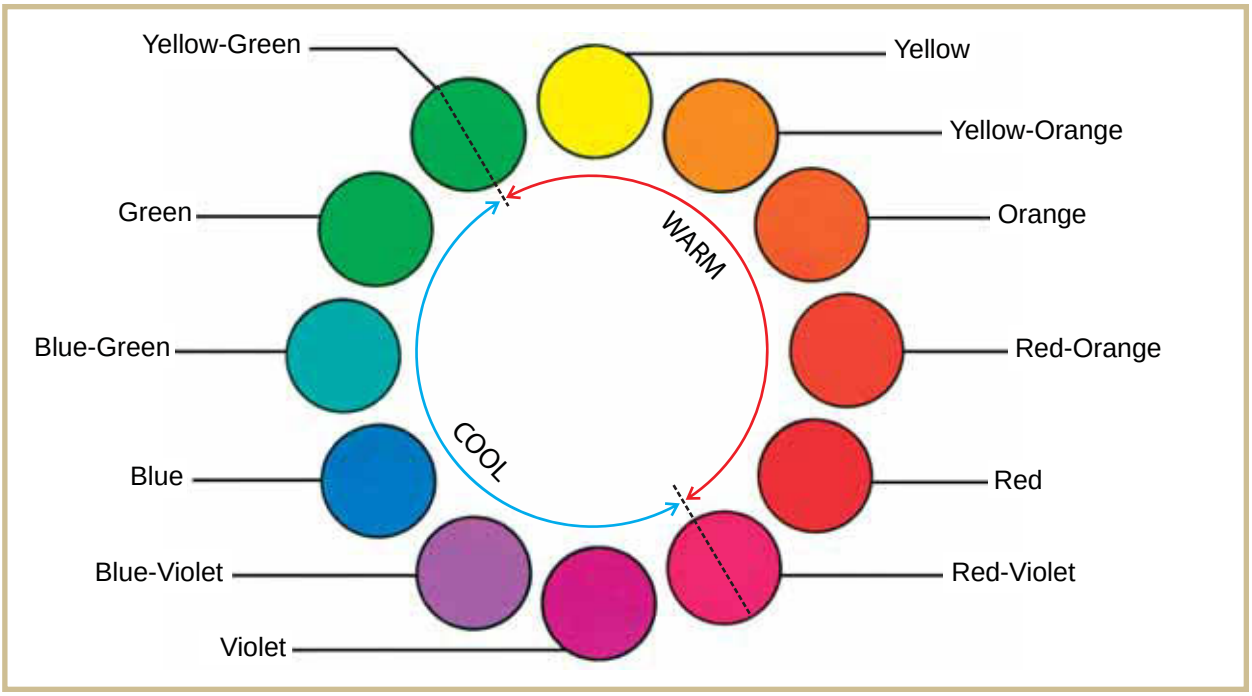


FIGURE 17—As you've already learned, some colors are considered warm; others are considered cool.

Warm light (yellow, orange, and red) softens contours and outlines. It enhances warm-colored walls and furnishings; it flatters people, bringing out a healthy glow while erasing lines and softening angles; and it creates coziness, making objects appear larger and closer (Figure 18). Warm colors advance and cool colors recede.

FIGURE 18—Warm light has a cozy effect on a room. (Reprinted with permission from Pearson Co., a division of Lane)

You're much more likely to be successful using warm light than cool light, but be cautious: Warm light grays and dulls greens and blues. It also can make a warm temperature or warm-colored room too hot and too cloying.

White light shows colors the truest—its emotional effect is neutral. However, most white light bulbs actually cast a slightly warm or cool light.

Cool light (blue, aqua, and green) makes walls and furnishings appear more distant. It enhances greens and blues and outlines objects more distinctly than warmer lights. In the right place and in the right amount, cool light can add a sense of open space and dignity.

Cool light is hard to work with. In general, it doesn't flatter people. Just as it highlights the silhouette of a chair or a vase, it accentuates facial features and defects. While it intensifies cool colors, it neutralizes warm ones—flesh tones turn to gray or green, and red lipstick becomes gray or lavender. Physically and emotionally, cool light can be chilling and depressing. As a rule, you shouldn't use warm and cool light in the same room. Used together, they create a conflicting reaction in the viewer and neither can be effective.

Light Bulb Colors

The color of light is determined by the type of incandescent or fluorescent bulb you choose.

Incandescent and warm fluorescent bulbs produce warm light. Warm fluorescent bulbs are of two types: *deluxe warm white* and *standard warm white.* The warming effect is stronger with the deluxe warm fluorescent than with the standard. The deluxe bulb has a higher red content. Deluxe warm fluorescents at low levels of brightness give a soft, candle-like glow. Standard fluorescents can be very harsh, but standard warm white is better than deluxe warm white with blues and greens. Incandescent bulbs generally cast a yellow light that can be unflattering to blues and greens.

Cool light comes from *deluxe cool white* and *standard cool white* fluorescent bulbs and from incandescent bulbs that are tinted blue or green. Deluxe cool fluorescent bulbs can create a natural daylight effect, emphasizing all colors equally. Since standard cool fluorescents make food look unappetizing and people look cadaverous, be careful when using these. Aquamarine incandescent lights used skillfully can make blues and greens sparkle.

Sometimes an incandescent bulb with a pale tint flatters a color scheme more than a plain incandescent bulb. You can even mix the light from different colored bulbs to produce a desired color—but try to achieve an even quality and color of light. Most people are timid about using tinted bulbs because it can be difficult to use them successfully. They can be too theatrical or even garish. Pink incandescent lights are the easiest to use, since they can be counted on to flatter flesh tones and woods.

In addition to the effects created by light bulbs, two other factors determine the color of artificial light:

- The shade placed over the bulb. Even cool bulbs cast warm light when they shine through a red or orange lamp shade.
- The room colors and surfaces

Shades and glass globes are commonly white, not only to maximize the amount of light that passes through, but also to show colors at their truest. Metal reflectors that are high-gloss white reflect the greatest percentage of light—and don't alter color.

Light Reflectance of Colors and Textures

Many factors affect the light reflectance of various colors and textures—the light reflectance from draperies and walls, the shadows cast by furniture and accessories, and the reverberation of colors against each other. The colors of walls, ceilings, and furnishings also affect the level of illumination. In turn, the level of illumination affects color. The higher the level of illumination in a room, the more pronounced will be the cooling or warming effect. For example, a bright deluxe warm light bulb alters color more than a dim deluxe warm light bulb, and two bulbs alter color more than one bulb.

No surface in a home reflects or absorbs all of the light that strikes it. White walls and ceilings reflect up to 90 percent of the available light; black reflects only 5 to 15 percent. Light colors on walls and ceilings also help to distribute light evenly around a room. You'll most likely create a livable environment if you paint the ceilings in a color in the 60 to 80 percent reflective range, and walls in the 35 to 60 percent range. More or less than those figures tends to create a gloom or glare problem unless the room is very carefully lit. For your reference, Table 2 lists common colors and their reflective values.

Table 2			
REFLECTIVE COLOR VALUES			
Colors	**Percent Reflection (approximate)**	**Colors**	**Percent Reflection (approximate)**
YELLOWS	45–80	**REDS**	10–80
Pale yellow	80	Pale pink	80
Tan	60	Soft pink	70
Gold	55	Bright red	40
Mustard	45	Rose	30
YELLOW-GREENS	10–75	Cranberry	20
Pale yellow-green	75	Deepest red	10
Medium yellow-green	45	**ORANGES**	10–70
Olive	10	Pale peach	70
GREENS	5–75	Apricot	60
Pale green	75	Pumpkin	35
Medium-light green	40	Cocoa brown	25
Medium green	20	Dark brown	10
Forest	5	**WHITES, GRAYS, AND BLACKS**	5–90
BLUE-GREENS	5–75	Eggshell	85
Pale aqua	75	Ivory	75
Aqua	45	Light gray	45
Turquoise	20	Medium gray	20
Dark blue-green	5	Dark gray	10
BLUES	5–75	Gray-black	7
Sky	75	Flat black	5
Light-medium blue	45	**NATURAL WOOD TONES**	5–50
Medium blue	20	Birch and beech	35–50
Navy	10	Light maple	25–35
VIOLETS	5–75	Dark oak and cherry	10–15
Pale orchid	75	Black walnut, ebony, and mahogany	5–15
Lavender	45		
Mauve	25		
Dark purple	5		

Dark rooms can be dramatic, cozy, and intriguing. But be aware that you must compensate for the decreased light reflectance with more and brighter light. Flat and matte finishes are so popular for walls because they diffuse light and reduce glare. They also hide surface flaws in walls and ceilings. Glossy surfaces reflect more light. They can be used to create a sophisticated look, but be prepared for unpleasant reflections from light sources and the accentuation of even minor surface defects.

The Effect of Artificial Light on Daylight Colors

Table 3 is provided to help you learn how a particular light will affect the color of your decor. First, find the room color you're interested in. Then, go down that column until you're across from the correct item under "Type of Artificial Light." For example, suppose you want to know how the room color yellow will look like under a standard warm white light. Find "Yellow" in the color columns and move down that column until you get to "Standard warm white." Read the description you find. The answer: Yellow seen under a standard warm white light will look dull orange.

Table 3

EFFECT OF ARTIFICIAL LIGHT ON DAYLIGHT COLORS

Type of Artificial Light	Room Color		
	Yellow	**Green-YELLOW**	**Yellow-GREEN**
Incandescent	Warm yellow	Pale, warm yellow	Dull yellow-GREEN
Standard warm white	Dull orange	Pale green-YELLOW	Dull yellow-GREEN
Deluxe warm white	Yellow-ORANGE*	Pale green-YELLOW	Vivid yellow-GREEN
Standard cool white	Grayed green-YELLOW	Pale green-YELLOW	Brownish yellow-GREEN
Deluxe cool white	Green-YELLOW	Green-YELLOW	Warm yellow-GREEN
Type of Artificial Light	**Room Color**		
	Green—Middle Value	**Green—Dark**	**Blue-GREEN**
Incandescent	Yellow-GREEN	Deep yellow-GREEN	Grayed green
Standard warm white	Dull green	Brown-GREEN	Grayed green
Deluxe warm white	Dull green	Brown	Brown-green
Standard cool white	Dull green	Deep brown-GREEN	Grayed blue-GREEN
Deluxe cool white	Green	Blue-GREEN	Dull blue-GREEN
Type of Artificial Light	**Room Color**		
	Green-BLUE	**Blue—Middle Value**	**Blue—Dark (Navy)**
Incandescent	Dark green	Warm blue	Dark gray-BLUE
Standard warm white	Grayed blue	Dull violet-BLUE	Deep red-VIOLET
Deluxe warm white	Grayed green	Grayed blue	Brown-VIOLET
Standard cool white	Grayed blue-GREEN	Grayed blue	Deep purple-BLUE
Deluxe cool white	Blue-GREEN	Grayed blue	Deep purple-BLUE
Type of Artificial Light	**Room Color**		
	Violet-BLUE	**Blue-VIOLET**	**Violet—Middle Value**
Incandescent	Gray	Gray	Grayed violet
Standard warm white	Dull violet-BLUE	Grayed violet	Dull pink
Deluxe warm white	Gray	Gray	Brown-GRAY
Standard cool white	Violet-BLUE	Grayed violet-BLUE	Warm violet
Deluxe cool white	Violet-BLUE	Grayed violet-BLUE	Warm violet

*In hyphenated colors, the second color given in capital letters is the dominant color. For example, yellow-ORANGE is orange with a yellow cast.

(Continued)

Table 3—Continued

Type of Artificial Light	Room Color		
	Violet—Dark (Purple)	**Red-VIOLET**	**Violet-RED**
Incandescent	Dull purple	Grayed violet	Vivid red
Standard warm white	Dull orange-PURPLE	Dull orange-PINK	Red-BROWN
Deluxe warm white	Brown	Dull orange	Orange-RED
Standard cool white	Dull purple	Red-VIOLET	Dull red-BROWN
Deluxe cool white	Grayed purple	Grayed violet	Red
Type of Artificial Light	**Room Color**		
	Red—Light (Pink)	**Red—Middle Value**	**Orange-RED**
Incandescent	Yellow-pink	Orange-RED	Red-ORANGE
Standard warm white	Pale yellow-PINK	Grayed orange-RED	Dull orange-RED
Deluxe warm white	Orange	Vivid orange-RED	Vivid orange
Standard cool white	Dull pink	Dull red	Dull brown-ORANGE
Deluxe cool white	Vivid pink	Cool red	Dull red
Type of Artificial Light	**Room Color**		
	Red-ORANGE	**Orange—Middle Value**	**Orange—Dark (Brown)**
Incandescent	Vivid orange	Yellow-ORANGE	Orange-red
Standard warm white	Dull red-ORANGE	Dull orange	Dull brown
Deluxe warm white	Vivid orange	Orange-RED	Red-brown
Standard cool white	Dull orange	Grayed orange	Grayed red-brown
Deluxe cool white	Dull red-ORANGE	Grayed yellow	Red-brown
Type of Artificial Light	**Room Color**		
	Yellow-ORANGE	**Yellow—Middle Value**	**Orange-Yellow**
Incandescent	Orange-YELLOW	Warm yellow	Vivid yellow
Standard warm white	Dull orange	Dull orange	Dull orange
Deluxe warm white	Orange	Yellow-ORANGE	Warm yellow
Standard cool white	Dull yellow	Grayed green-YELLOW	Dull green-yellow
Deluxe cool white	Dull orange	Green-YELLOW	Green-yellow

Testing for Results

Now that you know the effects of light on color and color on light, how do you use that knowledge to make your decorating scheme successful around the clock? The only sure way is to examine samples of everything—paint, fabrics, wallpaper—for several days. Work with big samples, if possible; pay for that privilege if you must. The impact of a color, or a color change, varies in direct proportion to area. The only true test of the color scheme for a room is an examination under the lighting conditions that will be used. That sofa in your favorite store won't look quite the same color in your client's living room—day or night.

To avoid expensive disappointment, test your samples in the room in which they'll be used. Look for changes that occur during the day—and then at night when the lights go on. Do the colors and color combinations look good under all conditions? Do you still like them? If they look fine by day but not so fine at night, can you make them look good at night by altering the lighting?

In the next section of this study unit, you'll learn how to develop a lighting plan for different rooms in a home. First, please complete *Self-Check 2.*

Self-Check 2

1. Why can it be said that artificial light always affects a color scheme?

   _____

   _____

2. What color light bulb comes closest to showing furnishings in their true color?

   _____

   _____

3. What effect does a flat wall finish have on the lighting in a room?

   _____

   _____

Check your answers with those on page 89.

DEVELOPING A LIGHTING PLAN

Note: Some states regulate interior design or designers. In such states, an interior decorator can't draw an electrical lighting plan. However, a decorator can work closely as a consultant with a builder, an architect, or a lighting company to choose architectural lighting as needed. Lamps (portable lighting) are choices that can always be specified by a decorator as well.

Each room in a home involves different types of activities, and these activities vary from family to family. Because the activities in, say, a dining room are quite different from the activities in a bathroom, the lighting must be different as well. In this section, you'll examine how to develop a lighting plan for a number of different rooms and activities.

Traditional Living Rooms

The floor plan for a gracious, traditional living room is shown in Figure 19. The color scheme is pastel. Mahogany eighteenth-century-style case goods and a baby grand piano provide contrast. The end wall of the large, symmetrical room features an understated mantel. A pair of wing chairs and a Chippendale sofa supply comfortable, but not too casual, seating. A breakfront bookcase and small secretary make known literary interests and pursuits. Doors to the entry hall allow privacy. What type of lighting should this room have?

First, the room needs general lighting. One way to provide this lighting is to use a series of recessed ceiling fixtures to illuminate walls and floor, as indicated by the circles in Figure 20. Not every location for a recessed light would be used in the actual room. A second method is to provide valance and cove lighting that will brighten walls and ceilings.

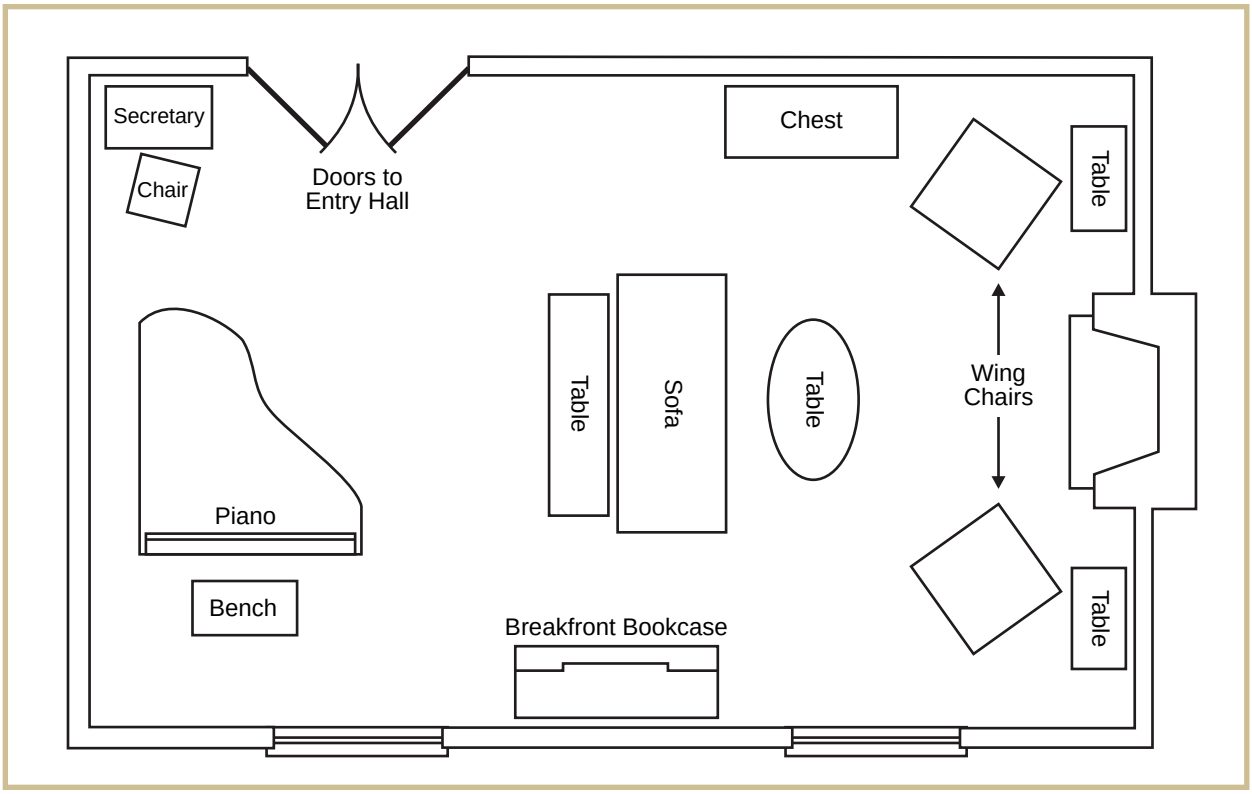


FIGURE 19—Floor Plan for Traditional Living Room before Lighting

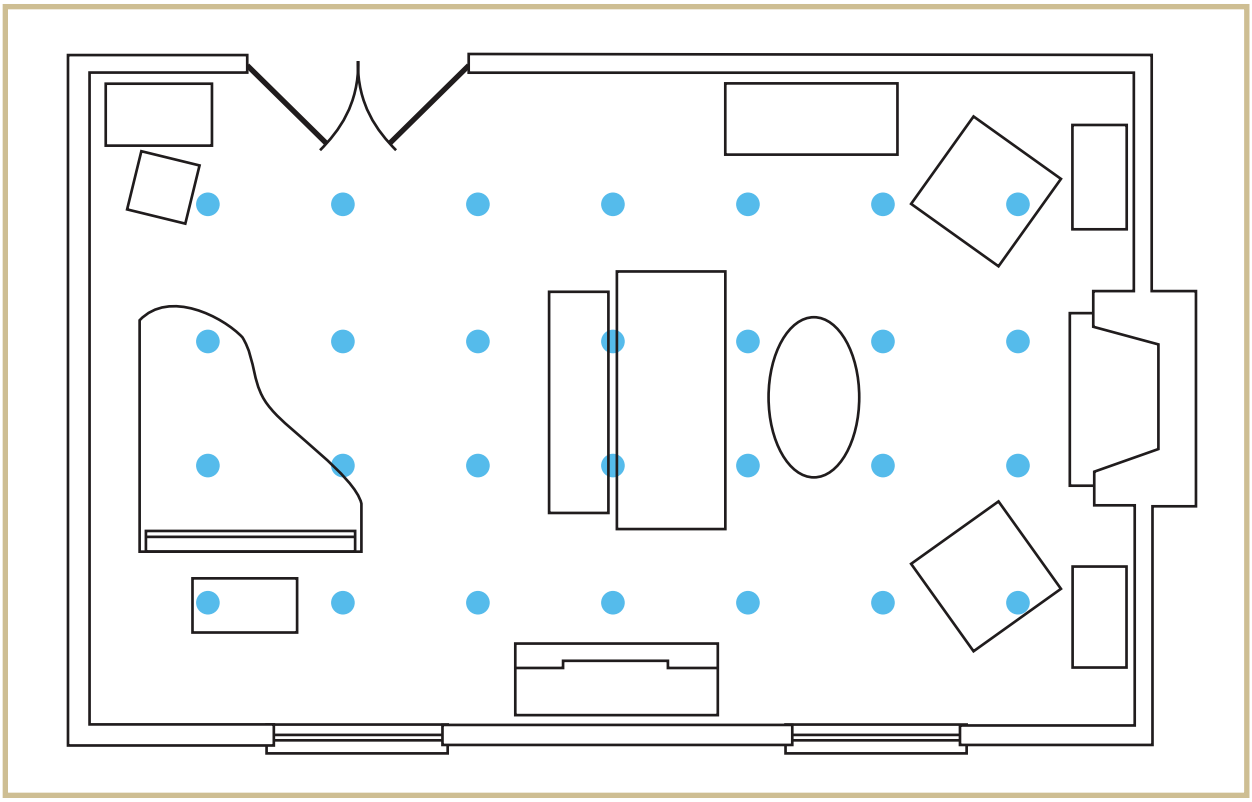


FIGURE 20—Shaded dots indicate some possible locations of recessed ceiling fixtures.

Cove lighting distributes light over a ceiling and upper wall. It's usually installed in a ledge or ceiling recess.

Valance lighting is shielded by a panel parallel to the wall at the top of a window.

Because this room is traditional, light sources (other than lamps) should be kept as discreet as possible. Such modern means as recessed lighting and *valance* and *cove lighting* add glamour and splash to a room that could otherwise be dull and predictable. Valance and cove lighting can be shielded with traditional molding so it fits into the decor. However, track lighting, projecting ceiling fans, and the like would be totally unsuited to a traditional decor. The shaded area in Figure 21 illustrates one possible placement for cove lighting.

The traditional living room in Figure 19 also needs some task light. The circles in Figure 22 highlight those areas that need task light. The room needs adequate reading lights at the chairs and sofa. In addition, the secretary and the piano need light to make them usable. Task light in this room is probably best in the form of lamps. A pair of lamps on the tables behind the wing chairs is an easy solution for reading light. A desk lamp on the secretary and a music lamp on the piano would provide the necessary light for those areas.

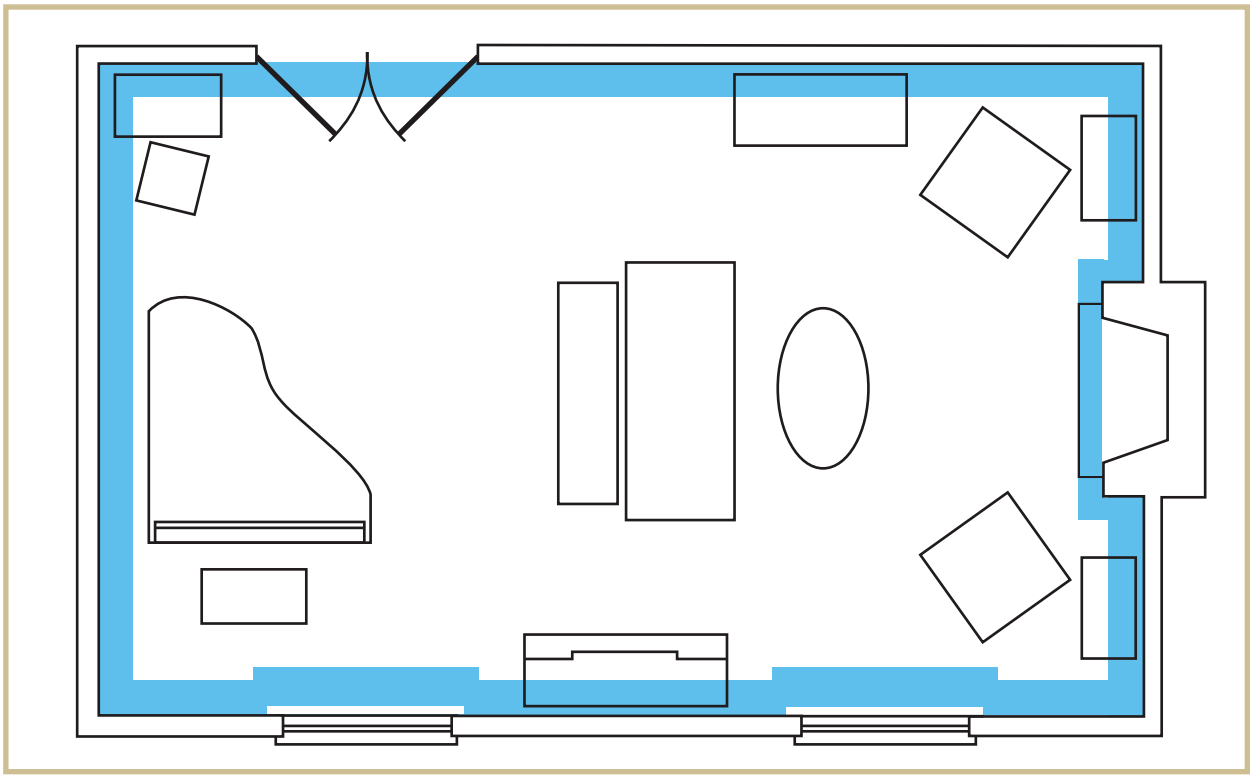


FIGURE 21—Cove lighting is appropriate for a traditional decor. The shaded area in this illustration shows one possible arrangement of cove lighting.

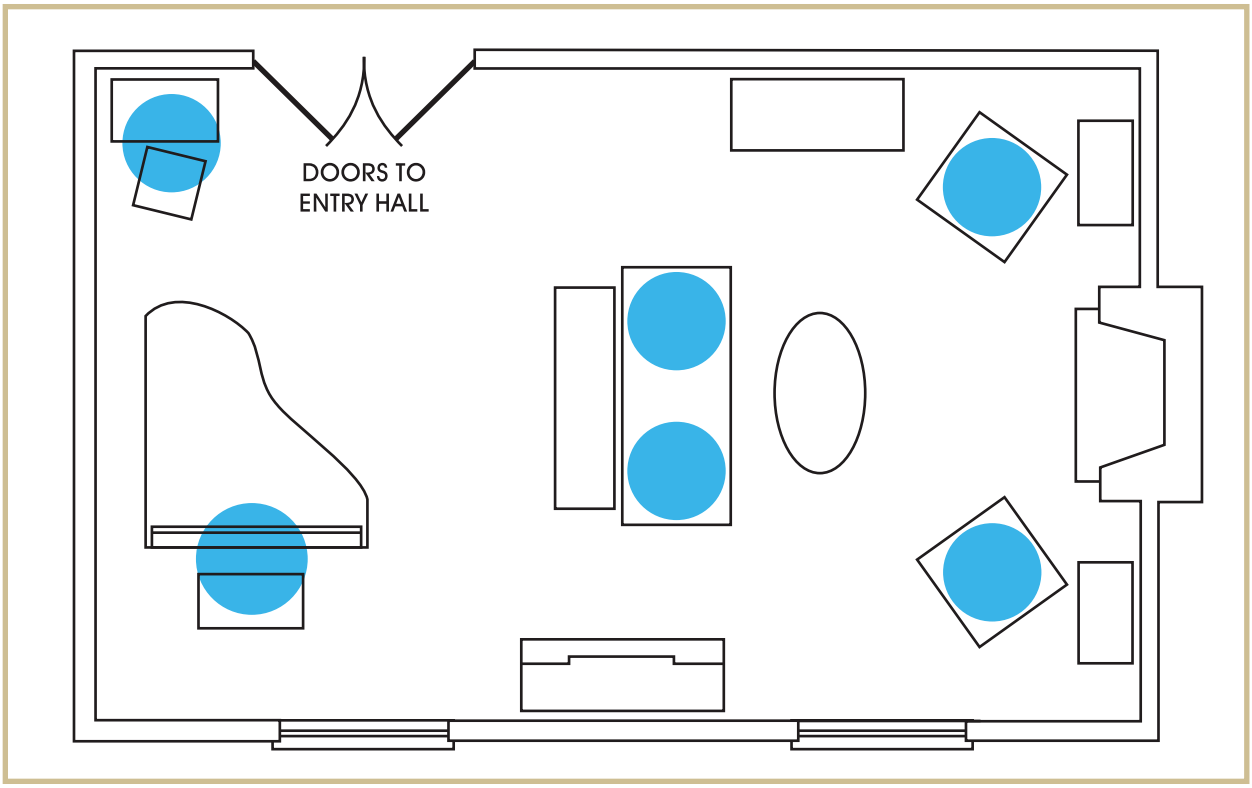


FIGURE 22—This illustration shows suggested areas where task lighting is needed.

Task Lighting

Task lighting does exactly what it says—it illuminates particular tasks that require extra light. Kitchen lights under the counter to help you see better while you're preparing food are an example of task lighting. Table lamps for reading and bathroom mirror lights are also considered task lights.

In choosing lamps for this traditional living room, you can take two different approaches:

1. Since the electric lamp wasn't an eighteenth-century convenience, lamps in a traditional decor should be simple and classic. In other words, they shouldn't call attention to themselves. Brass pharmacy-style lamps (Figure 23), for example, are good choices.

FIGURE 23—The sleek lines of pharmacy lamps make them ideal for traditional decors.

2. Since lamps are decorative objects in their own right, you should use lamps that are derived from traditional forms (for example, lamps with bases modeled after turned-brass candlesticks or Chinese pottery). To add vigor to your decor, you may mix the simple lamps with the decorative ones. Too many highly decorative lamps in one room would be too busy. Each would clamor for attention. Likewise, a room with all of its light sources concealed can seem sparse and monotonous.

Can you think of any other light sources you could use to provide reading light at the wing chairs? How about floor lamps or swing-arm wall lamps attached to the mantel wall? Or how about using the recessed ceiling fixtures as task lighting? It can be done if there are two fixtures positioned correctly for reading—and they have their own dimmers. If you choose floor lamps, they don't necessarily have to be identical. However, you must work out a balance of light and composition if you choose to treat the lighting for each chair differently.

For the secretary, a small decorative brass desk lamp, a graceful floor lamp, or a swing-arm wall lamp would also be suitable. Here too, a recessed ceiling fixture could provide task light.

Wall lamps can be evenly spaced on the wall to provide light for both piano playing and letter writing, and at the same time, add symmetry to the wall. Other possibilities for light near the piano are a corner floor lamp, a small table or desk lamp on the piano, or a simple music-rack lamp. A swing-arm piano lamp probably provides the best light over the music rack and would be a good choice if you find one in a suitable style.

Decorative lamps on the sofa table or flanking pharmacy lamps at the sofa would be attractive. Remember, however, that these lamps need floor outlets near the sofa. This type of arrangement can be a problem if the room has a large central Oriental rug that may not be cut through for a floor outlet. You must always consider cords and plugs and outlets. Electrical connections can be made easily. Never allow a room to be crisscrossed with extension cords, and never allow cords to run under rugs or across mantels and around woodwork. There's always more than one way to successfully light a room, even if you don't want to have more electrical outlets installed.

Now, what forms of decorative lighting would add drama and excitement to this room? Certainly, you shouldn't accent every feature. If you did, all elements would appear equally important, and the room would have no focal point. In this room, the logical focal point seems to be the fireplace wall. You may choose to highlight that wall with decorative lighting. The beautiful form of the piano and its dark mass against light-colored floor and walls balance it at the opposite end of the room. Other means of decorating include a piece of art on the entry wall, concealed spotlights, mirrors, and perhaps candles. Figure 24 illustrates one possible final lighting plan for the traditional living room.

So you see, many choices are available to you. A traditional room needs a touch of drama to avoid dowdiness. Chrome and industrial-looking fixtures would be inappropriate, of course. You could add the contrast of a black or hunter green lampshade—but remember that such shades drastically cut down the amount of light and direct the light up and down, rather than diffuse it. Generally, a soft approach to lighting is most desirable. As in all lighting schemes, an even level of illumination prevents eye fatigue and keeps the eyes from jumping around the room.

The levels of illumination needed in the room we've just discussed are fairly low. The wall and floor colors are light and very reflective. If the fabrics are traditional silks, satins, or polished cottons, they, too, will reflect much light. Soft warm white or pink incandescent lights would be good with pinks,

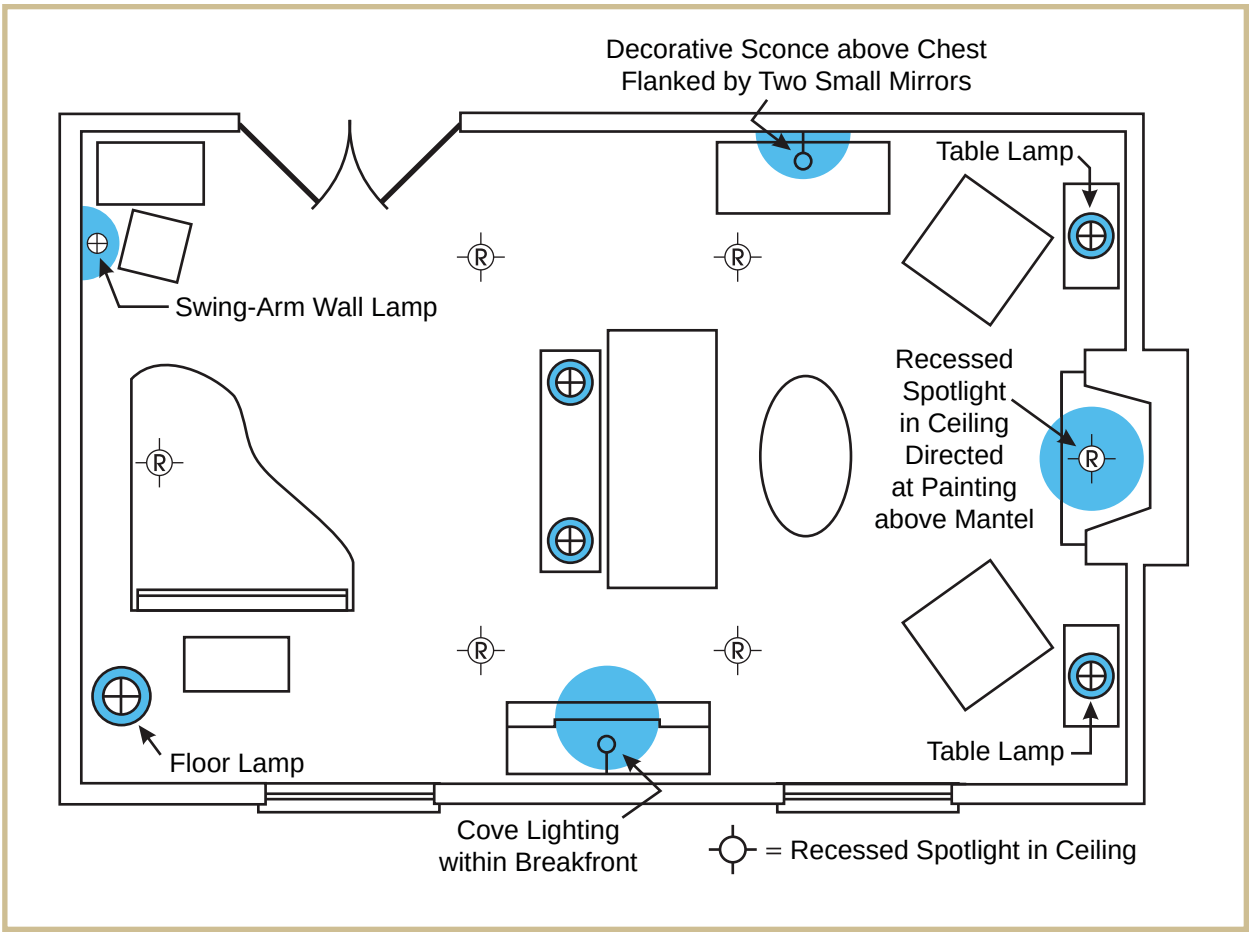


FIGURE 24—Lighting Plan for a Traditional Living Room

peaches, and yellows. Greens and blues would be neutralized—but the rosy effect of candlelight is always desirable in traditional rooms. Under soft warm light, mahogany furniture, which in cool light appears purplish or black, shows to rich-toned advantage.

Contemporary Living Rooms

Now, let's plan the lighting for a smaller, contemporary living room. Assume that this room is the heart of a young couple's apartment. They like a mix of styles and are adventurous with color; one wall is papered in a dark gray geometric print. Accents are in black and silver. Because the apartment is short of space, this room gets a lot of use. The young couple entertains, relaxes, watches TV, plays compact discs, and

occasionally dines here. They'll invest in good lamps, but shy away from installing structural lighting—an investment that they wouldn't be able to take with them when they move at some future time.

This situation puts greater limitations on the kinds of lighting that can be used. It offers freedom of style, and calls for some innovation—if the solution is to be better than just a scattering of lamps. A good deal of versatility is called for here. How about solving that need by selecting three-way lamps and lamps with built-in dimmers? The biggest problem, though, is how to add general light in an interesting way.

Obviously, lamps will be important in this scheme. Both the general light and the task light can come from lamps. Small plug-in spotlights and picture lamps can add decorative highlights. And all of the lamps don't have to match. What about one great lamp—an oversized ceramic or a brass urn? Or a sweeping arc lamp, or a group of unmatched lamps? Ceramic-based lamps can even provide excellent color tie-ins.

Your most important concern in selecting and using lamps, however, is scale. By now, you've learned something about the principles of composition and balance. Be as critical in applying those principles to the selection of lamps as you are in the placement of major furnishings. The right lamp can adjust or correct the visual balance of a room.

The dark-colored wall in this apartment could be a dramatic and beautiful accent in a room. However, it's a horror to illuminate. The light reflectance of dark colors is very low. A glossy surface can create glare and harsh streaks of light.

The answer is brighter light—to make up for the dark color. Selection of a lampshade to help diffuse the light without dimming it will be important. Also, the distance of the light source from the wall will make a difference. The farther the light source from the walls, the better. Diffused light from across the room should be best. Probably as neutral a light as possible is best. It's better to flatter people rather than decor—if both can't be flattered at the same time.

Dining Rooms

Almost everyone's first image of a dining room includes a table and chairs and a large chandelier centered over the table. If we think about a dining space a little more, we might envision a breakfront—perhaps one with a light in it—and a serving area graced by wall sconces or hurricane lamps.

This description fits a traditional dining room. It became traditional because it works—both functionally and aesthetically. The chandelier gives a beautiful accent to the room. It also sends direct light to the table area and indirect light to the ceiling. Lights in the breakfront rid the room of a large dark area along the wall and decoratively accentuate china, glassware, or treasured objects. The lights at the serving area do the same.

As shown in Figure 25, a dining room calls for an artful blend of general, task, and decorative light to create a soft, hospitable atmosphere. The ceiling fixture over the table is both general light and task light (when it's used for eating). The lights over the fireplace are decorative because they

FIGURE 25—A dining room requires general, task, and decorative lighting.
(Photography courtesy of Drexel Heritage Furnishings)

highlight the beauty of the painting and the fireplace itself. The lamp on the far table is task lighting that can be used for reading in the nearby chair.

The major drawback of the central ceiling fixture in a dining room is that it dictates furniture placement. For example, you can't place the dining table at the side of the room or against the wall when the room has a permanent central fixture. Also, all fixtures are of some particular style. The furnishings will have to be compatible with existing fixtures, or the lighting fixtures will need to be changed.

Structural track lights are attractive in dining rooms, and they provide more flexibility of arrangement. For more traditional dining rooms and modern ones as well, valance and cove lighting create the kind of general light that has a warm, welcoming glow.

If your client's dining space is part of the living room, use light to set the dining area off as a place in its own right. Borrow general light from the living room conversation area; then define the table area with ceiling or wall fixtures.

Dimmers are important assets in dining rooms. A change in light level creates a change in mood. The dining room with lighting flexibility is far more likely to be a lived-in room.

Always put dimmer switches on spotlights to create different lighting levels and moods.

Bedrooms

Too often, budgets and imaginations run out by the time the bedroom lighting is considered. A budget may be exhausted, but imagination never should be.

A bedroom is a unique decorating opportunity—and challenge. A bedroom can be the most personalized room in a home. Each family member can create a private fantasy in his or her bedroom. Go ahead and use your client's favorite color. Make the bedroom a place that fulfills his or her most whimsical needs and wants.

There should be no clutter in a well-designed bedroom. Furniture arrangements must be well planned. If lack of space is a problem, you can stretch the room visually with color and with light. The lighter an area is, the larger it appears.

Most people light their bedrooms with a central ceiling fixture and one or two reading lamps. The standard ceiling fixture brightens a central area but creates gloom and shadows around the edges of a room—just the opposite of what you need to make a room appear larger.

If the bedroom you're decorating already has a ceiling fixture, then you must supply additional lighting to remove some of the shadows it creates. For example, the large bedroom in Figure 26 has a central ceiling fixture. However, the room also includes task lighting on each side of the bed and on the desk in the far left corner. These lamps help to remove some of the shadows and gloom created by the central fixture. In addition, this room could benefit from cove lighting installed along the molding that runs around the perimeter of the room.

FIGURE 26—The ceiling fixture in this bedroom provides generally lighting. The lamps on the night tables and desk provide task lighting and help to remove shadows created by the central fixture.

The idea of a central lighting fixture in a bedroom is an outmoded one. Builders today usually install outlets controlled by a wall switch to turn on a table lamp on either the dresser or night tables. Recessed lighting is used extensively to create areas for reading, often supplemented with an attractive floor or table lamp, as pictured in Figure 27.

FIGURE 27—The lamps on each side of the bed provide good light for reading, while the recessed lights provide more general lighting.

More creative builders and electricians use interesting mood lighting by varying the size and style of the recessed lights. A special painting or photograph can be highlighted by a recessed light with a rectangular or square beam. Called *picture lights,* this concept replaces the traditional picture light, which was actually mounted to the frame of the picture. This new idea in lighting creates drama and impact when you enter the room.

Since bedrooms are used for a variety of functions, lighting levels should vary. By putting all recessed lights on dimmer switches, you can increase the lighting level for reading or dressing, and decrease the level for ambiance.

Cove lighting and valance lighting are space stretchers. So too are wall lamps. If you combine them with a low-contrast color scheme, particularly a cool one, you'll have made a giant step toward turning a cubbyhole into a spacious personal oasis.

In many homes, bedrooms are used for much more than just sleeping. Many people read, watch television, study, and sew in their bedrooms. In such cases, you must plan the lighting to accommodate these activities.

Bedroom Reading Areas

Of course the kinds of activities planned for the bedroom determine lighting needs. Therefore, before you begin to plan the lighting in any bedroom, you must talk to your client about the way in which the room is used.

Because the bedroom is a personal space, a demand for privacy there will be respected. That makes it a great place to curl up with a good book. If your client enjoys reading in the bedroom, consider planning for a comfortable chair—or perhaps a chaise lounge. If your client prefers to read in bed, you must consider lighting beyond that which a central ceiling fixture can provide. Lamps are the easiest solution.

If you choose a floor lamp, its height from the floor to the lower edge of the shade should be about 4 ft (feet), or 120 cm (centimeters). A broad shade allows for greater flexibility in chair placement and allows the reader to move somewhat while reading without losing the pool of reading light. Swing-arm lamps also provide some flexibility because they can be adjusted to different positions. Floor lamps with narrow diffusers rather than shades also work because the diffusers tilt, allowing light to be directed where needed.

To decide where to place a floor lamp, first determine the center of your client's position when he or she is reading—either in a chair or in bed. From that point, measure 15 in. (38 cm) to the right or left. Place the light source about 2 ft (60 cm) behind that.

If you choose a table lamp, you'll naturally need a table. A table actually isn't a bad idea because a level surface near a reading chair can serve many purposes. However, a table

does take up space and might not work in a very small bedroom. If your client's bedroom has space for an occasional table, one that's approximately 25 in. (64 cm) high, use a lamp with a base 14 to 17 in. (36 to 43 cm) tall. (Again, a broader shade will spread light over a greater area.) To determine where to place a table lamp, measure about 20 in. (51 cm) to the right or left, and 15 in. (38 cm) at a right angle toward the rear of the chair. If you can't fit in a table and want to use a dresser lamp as a reading lamp, position the bottom of the shade at eye level to prevent eye discomfort.

Wall lamps take the least amount of space. They have a crisp look and are a good choice for a small room. Wall lamps are also less subject to breakage—an important consideration if your client has children or pets. Hang wall lamps so that the lower edge of the shade or diffuser is 4 ft (120 cm) from the floor.

For reading in bed, you can also use floor, table, or wall lamps. The lower edge of any shade should be about 20 in. (51 cm) above the surface of the mattress to allow for a comfortable reading position. A fluorescent light trough or valance over a bed has a neat appearance, with its stretching, horizontal line. If you decide to have one installed, allow at least a 30 in. (76 cm) space between the top of the mattress and the trough. An 8 in. (20 cm) projection from the wall should be good. If it projects more, your client is likely to bump his or her head; if it projects less, it won't throw sufficient light on reading matter.

Such a trough can unify the look of twin beds. You can then also cast light on the wall above, or use the upper surface as a shelf for a clock, radio, or other bedside items.

Make sure that the switch to control the light is conveniently placed for operation from bed.

Bedroom Television Areas

Clients who watch television in the bedroom shouldn't do so in a darkened room. That's very tiring for the eyes. A moderate level of lighting throughout a room actually increases the visibility of a well-focused picture screen. With a low level of general light, your client can move about the room safely and enjoy television viewing more.

The problem with lamps is that they cause reflections on the television screen. Opaque shades, dimmer switches, and three-way switches help reduce some of this reflection. Many of the built-in forms of lighting, like cove and valance lighting, are desirable because light sources are concealed and pose no reflection problems. In other cases, a low-wattage bulb placed behind the set provides the right level of light very economically.

Bedroom Study Areas

For children, bedrooms are often the place to do homework and work on hobbies. For adults, bedrooms may function as the household office or as the office away from the office.

If a bedroom has a working desk, good task lighting is a must. A pair of wall lamps or table lamps will provide suitable light. Make sure that the lamps are at least 30 in. (76 cm) apart and that the bottoms of the shades are about 15 in. (38 cm) above the desktop. If you use a floor lamp, the bottom of the shade should be at the same height—that is, about 15 in. (38 cm) above the desktop.

Another solution to the working desk area is a fluorescent tube attached to the underside of a shelf over the desk. As before, the light source should be about 15 in. (38 cm) above the working surface. Conceal the fluorescent tube with a minimum 3 in. (8 cm) facing strip of wood.

Bedroom Sewing Areas

Most sewing machines have their own lights that are focused directly in the area of the sewing machine needle. This light may be sufficient for use at the machine.

If your client does hand sewing in the bedroom, the light for reading will be sufficient for small tasks. For prolonged sewing or for sewing on dark cloth, much more light is needed. If your client does much hand sewing, suggest that he or she keep a clamp-on lamp with a 75-watt bulb handy in a nearby drawer.

Machine sewing requires a powerful light of at least 150 watts. Place the bulb 12 in. (30 cm) to the side, 7 in. (18 cm) behind the work, and 14 to 15 in. (36 to 38 cm) above it.

Bedroom Dressing Areas

Whether your client dresses in the bedroom or in an adjoining dressing area, a certain amount of task lighting is needed. The level of light must allow for finding and matching articles of clothing. Dressing in a dark space often results in unfortunate color mismatches. Every dressing area must have at least one mirror. Take advantage, then, of reflected light. Careful placement of light sources in relation to mirrors can greatly increase the light level in the dressing area.

Attractive lighting is always your decorating goal, but adequate task lighting can't be compromised. Lighting must be placed where it's needed.

Dressing tables need adequate light. People are seen in a variety of light levels throughout a day. They should be groomed to look good in the harshest light. If you use lamps, select shades that are translucent and white. Your client shouldn't fool himself or herself at a dimly lit dressing table; he or she can't always hide in shadows. Makeup areas in particular need a range of light levels. In general, bathrooms are better equipped for makeup and shaving.

Bathrooms

There are currently as many styles of lighting appropriate for bathrooms today as there are styles of vanities and fixtures. The bathroom tasks of washing, applying makeup, and shaving require two elements at the basin area: (1) a good mirror and (2) ample light on both sides of the face, under the chin, and on top of the head. A ceiling fixture over the washbasin and fluorescent fixtures flanking the mirror work well. With wide mirrors, build in a row of fluorescent lights along the entire top of the mirror instead. With a light-colored countertop, reflected light can remove shadows under the chin.

Hollywood strip lighting (Figure 28) is often used over a mirror to provide strong light for shaving or applying makeup. The strip is a piece of chrome, brass, or wood with circular light bulbs mounted on the surface. It resembles the dressing room look that you see in movie stars' dressing areas.

FIGURE 28—Strip lighting in a bathroom is an excellent way to provide quality light for shaving and applying makeup.

Beautiful, decorative wall sconces, also shown in Figure 28, are popular for use on either side of a medicine cabinet or mirror. Depending on the size of the bathroom, a beautiful chandelier can be hung on a chain to create formal elegance.

A favorite lighting effect in a bathroom is to use low-voltage strip lighting along the top of the toe-kick of a bathroom vanity. This surface-mounted strip of small, cool bulbs creates a soft, dramatic accent that can also serve as a nightlight to give just enough necessary lighting for guests.

Recessed lighting, track lighting, exhaust fans with lights, and ceiling fans are also popular in more modern bathrooms. Dramatic wall sconces, recessed lights, and track lights can help to dramatize the look of a large bathroom, which may house a large whirlpool tub.

A bathroom is usually occupied only for short periods of time. Therefore, its decor can be more exciting than that of other rooms. However, the spaces allotted for bathrooms are sometimes so small that no amount of visual trickery can change

the impression of confinement. But you can take advantage of the mirror, the chrome, and the polished finishes that make the room practical to enhance the appearance as well. The more mirror the better. Nothing opens up space more effectively. The reflected sparkle of metal fixtures and porcelain is also a room brightener.

A bathroom's accessories include linens, towels, and toiletry accessories. Accent them with lighting. The light level in a bathroom can be fairly bright to enhance the room's function and beauty. Bathrooms in older homes may have stained-glass or cut-glass windows. Feature them at night by beaming an exterior light on such decorative windows.

To illuminate shower stalls, tubs, and enclosed toilet areas, 60-watt ceiling fixtures are ample. Bathroom fixtures should be vapor-proof—particularly in the shower stall.

Kitchens

Kitchens come in all styles and sizes—country kitchens, dressy kitchens, tiny kitchens, and huge kitchens. The variation is endless. But no matter what the size of a kitchen is and no matter what style it displays, it must be functional. It needs good task lighting.

Kitchens also need a touch of cheerfulness. The mood of a kitchen shouldn't make household tasks seem burdensome. Color and accessories liven up a working space, but lighting, too, is important in making a kitchen pleasant to work in.

For many, a kitchen is also a dining place. The soft, low-intensity light that flatters food and people, and that makes eating a pleasant experience, is necessary for any dining space—especially for a dining space in a kitchen.

Like all other rooms, kitchens also need a good level of general light. A close-to-ceiling fixture centered in the work area is a good choice. You can use either a fluorescent or an incandescent type.

For food preparation, serving, and cleaning up, you'll need to provide more intense and directed light. Built-in fluorescents under upper cabinets are ideal; they take up only about 4 in. (10 cm) of the space between the countertop and the underside of the cabinets. For a strip of fluorescent lights over a range, remember that the tubes themselves shouldn't be visible; the bottom edge of the shield should be at eye level, or below. When using fluorescent lights in a kitchen, remember that food will appear appetizing under the light from a deluxe warm fluorescent bulb (Figure 29).

FIGURE 29—This large built-in fluorescent ceiling light is well-placed directly over the island work area. In addition, notice the smaller individual lights around the perimeter of the kitchen. These lights can be directed to illuminate specific areas.

If your client's sink is under a window, as so many are, a valance light perfectly answers the need for good task light. The sink area will appear cheerful even on gloomy days or after the sun has gone down. Keep in mind that the goal in lighting a kitchen is not only to enable and aid the performance of kitchen chores, but also to make those chores seem less tedious.

For a kitchen-dining area, wall brackets, pull-down hanging fixtures (Figure 30), and fluorescent wall troughs are all good choices. The dining space will probably borrow general light from the work area, but having an additional light at the table makes the eating space ever so much more appealing. A small lamp on the table, if space isn't the first concern, can be a very warming touch.

FIGURE 30—This kitchen dining area has a simple, but attractive, pull-down fixture directly above it.

Contemporary kitchens no longer use just an overhead light or fluorescent tube light in the center of the room. Task lights, which can be track or recessed, provide specific lighting for working in the kitchen. Under-the-cabinet, low-voltage strip lighting or fluorescent tubes designed for this purpose add additional lighting for work surfaces and create an ambiance when used alone. Dramatic track heads such as ribbed glass with brass accents, hunter green tin cones, or beautiful, colored glass track heads add glamour and sophistication to a kitchen.

Laundry Areas

No matter where your client's laundry area is located, make sure that you provide enough light to see that clothes are clean and to work safely and accurately with bleach, dyes,

and hot irons. Overhead fluorescent or incandescent lights will do. The light source should be about 4 ft (120 cm) above the work surface.

Overall, uniform lighting is important in a laundry room, especially if your client is going to iron in this room. Usually laundry rooms are well lit for function. Therefore, more economical fixtures are chosen for this nonpublic room. Recessed lights are generally your best choice since you can get uniform lighting and avoid dark spots. Fluorescent lights are also a good choice because the fixtures are economical and the cost to use this type of lighting is minimal.

Casting Light on the Subject

By now you should be thinking about lighting in a different way than you did before you began this study unit. As you consider the lighting for any room from now on, you should automatically ask yourself these questions:

1. Is there a good blend of each of the three necessary types of lighting—general, task, and decorative?
2. Is each of the three types of lighting provided in the right amount and in the right location for its purpose?
3. Is the color of the lighting best for the color scheme of this room?
4. Is the level of illumination and type of light source correct for this room?
5. Is the scale and style of each light source right for this room? That is, does its appearance enhance the room?

One of the most common mistakes people make in decorating a room is not to provide enough lighting. In such cases, a light bulb with a higher wattage isn't what's needed. Such a room is actually inadequately lit for the various functions proper lighting should perform. Lighting can't be dismissed as an add-on that your client can supply later as the budget allows for it or as needs require it. As you've seen, it takes knowledge and skill to light a room properly. Your client doesn't have that knowledge. You do. Therefore, it's part of your job to light each room you decorate as it should be done.

Not only will you be performing a service for your client, you'll also be performing a service for yourself. Your client will be happier in that room. Other people will be seeing that room, and your client will be telling them that you decorated it. Obtaining future clients depends in large part on what people think of rooms you've decorated.

In the next section, you'll begin a study of accessories you can use to make the rooms you decorate come alive. Before going on, however, please complete *Self-Check 3.*

Self-Check 3

1. Which is easier on the eyes—a uniform level of light throughout the room or pools of light alternated with pools of darkness?

   _____

2. Which is a better use of decorative lighting—to highlight a room's total decor or to accent focal points?

   _____

3. If one light must be called upon to make a bedroom seem larger and also to provide a good reading light, which would you select—a ceiling fixture or a valance light?

   _____

4. When selecting a desk lamp or planning to place a wall-mounted lamp above a desk, at what level should you position the bottom of the lampshade?

   _____

5. What type of lighting is needed for food preparation?

   _____

Check your answers with those on page 89.

ACCESSORIES—THE PERSONALITY OF DECORATING

Clever use of accessories can make beautiful, fine furniture come alive, or it can give a low-budget interior excitement and sparkle.

An interior without accessories lacks personality and a sense of individuality. Wall and floor coverings, furniture, and window treatments provide the body of a room. But it comes to life when its personal stamp is added through accessories. Accessories can be described as items used for convenience or displayed for beauty.

For creative, imaginative decorators, planning accessories is a very satisfying aspect of interior planning. Accessorizing a room is the final step in the total decorating program and it can make—or break—all of your important previous efforts. Besides adding life and interest to a room, accessories can help balance visual weight, colors, and textures. They provide style, line, and design where needed.

The Challenge of Accessorizing

Effectively selecting and arranging accessories is one of those skills that sets a trained decorator above a talented amateur. Most decorators understand this principle. Therefore, they spend almost as much time choosing and arranging accessories as they do selecting and arranging furniture.

One reason that accessorizing is so challenging is that you often must include your clients' previously selected items, heirlooms, collections, and keepsakes. This task usually is more difficult than starting from scratch and selecting each accessory based entirely on its contribution to the total decorative scheme.

Another reason that accessory selection requires such creativity is that often clients aren't prepared to spend as much on accessories as they really should. Most clients wouldn't think of wearing a new, expensive, hand-tailored suit with a five-year-old tie or with bargain-basement shoes.

Yet, this same person will sometimes purchase the finest furniture and then expect to combine these expensive furnishings with bargain-basement accessories.

When this kind of situation arises, try to convince the client that expensive furniture loses much of its elegant appearance when accessories of poor quality or worn condition are used with it.

If the client still won't unloosen the purse strings for this part of the decorating job, you should handle the accessories budget to include one or two important accessories and then complete the job with filler accessories. Fillers are less costly accessories that may be used in quantity to fill space. They include plants, pillows, prints, shelves of books, and so on.

Types of Accessories

As a decorator, you'll select and arrange two types of accessories for your clients. One is functional; the other is purely decorative.

Functional accessories are those that serve a useful purpose. Items such as lighting fixtures, clocks, cabinet hardware, fireplace screens and tools, mirrors, vases, pillows, and books are functional accessories.

Decorative accessories aren't chosen for their usefulness, but solely for their appearance. Paintings, sculpture, plants, and most antiques are examples of purely decorative accessories.

Functional Accessories

Every interior generally needs a number of functional accessories. Your job is to plan for and include all such items, to place them well, and to see that they fit in with the general decor.

With information from the Client-Needs Analyzer Profiles, you can begin your plans for incorporating essential accessories for your client. Then you'll need to determine where the functional accessories fit into your decorating plan, and to either choose new functional accessories that are decorative or to fit existing items into your plans. If an existing accessory isn't

appropriate to your planned scheme, you must find a way to hide it or disguise it. An old (but not antique) player piano was painted bright red to fit into a black-and-white ultra-contemporary scheme in one case, for example.

Lighting Fixtures

Some type of artificial light is usually required for each room you design. If the fixtures are already in place, be sure that they suit the style of the furnishings. If it's up to you to select new fixtures, choose those that do the most for the room and its decorative style. You've already learned about selecting appropriate lighting. Now let's consider lighting fixtures a little more in their role as accessories.

You may find that the room can use a touch of brass or chrome or that it needs a spot of accent color to bring the eye around to one side of the room. The appropriate lighting fixture can do just that, so you must consider lighting fixtures as accessories vital to the overall decorative plan.

The size and style of a lighting accessory—be it a chandelier, hanging lamp, floor lamp, table lamp, or sconce—are important considerations. For example, in a small room with little space, you wouldn't use an oversized table lamp. Rather, you would choose a lighting fixture small in scale to take up as little of the table space and visual space as possible. You might select a floor lamp, wall lamp, or a hanging fixture to keep table surfaces available for other things.

Dining room chandeliers should also be in scale with the furniture and the size of the room. While gigantic fixtures may look impressive and quite in keeping with the scale in a restaurant, they're out of scale in the average dining room.

The style of a lighting fixture and its shape should also be in keeping with the room's decorative style. You wouldn't select a formal crystal chandelier for an informal Early American dining room, for example, or for a ranch-styled home, or for any other casual setting. The crystal chandelier belongs in a formal setting of French or period pieces. A brass, wood, or wrought-iron fixture would be more in keeping with the Early American decor.

Torchiere may also be spelled *torchier* or *torchère.*

For a contemporary room, you may select a *torchiere* (tor-shee-AYR) *lamp,* which is a floor lamp with a reflector bowl. The bowl casts light upward and provides indirect light (Figure 31).

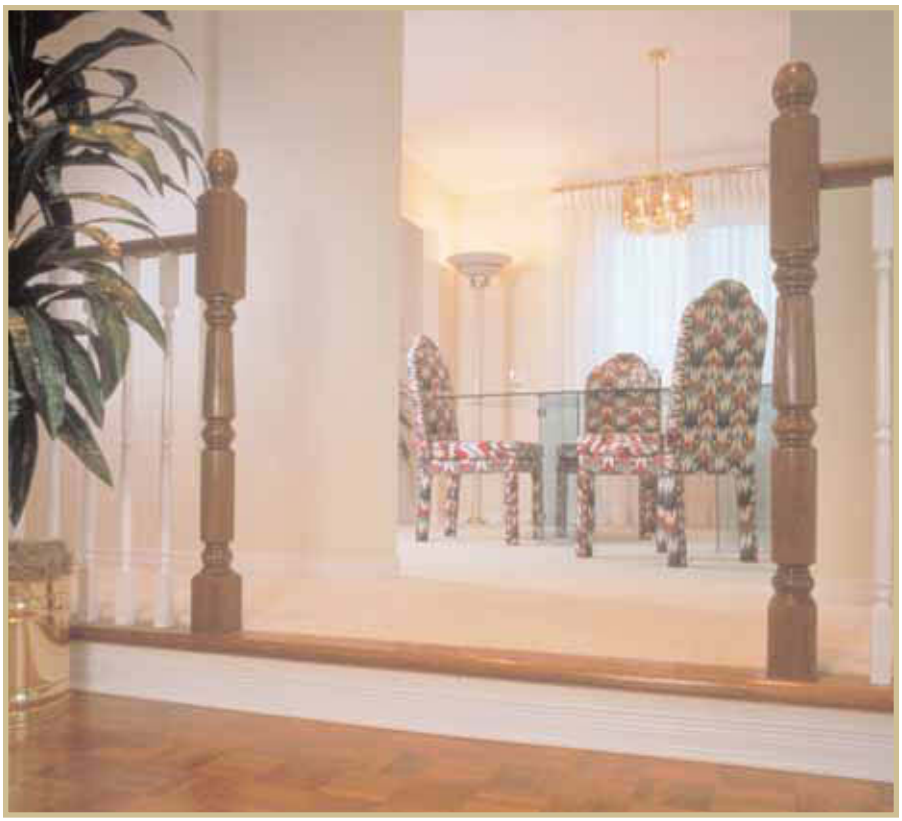


FIGURE 31—Notice that the torchiere lamp in the corner of this dining room casts its light upward.

Clocks

A clock is an essential accessory that's often included in a room without thought to its appearance—just because it's needed and has always been there. Frequently, a client clings to an unsightly clock only because it still runs. You must gently convince him or her that the simple fact that the clock ticks doesn't make it appropriate for the room.

A clock's overall design, color, and size affect whether it's suitable for a room. An antique grandfather clock (Figure 32) can be an asset in a traditional room, if there's space for it. A *grandfather clock* is a large, slender clock that stands on the floor in a furniture case. The clock, usually with a visible pendulum, stands over 6 ft (180 cm) tall. The same clock may look out of place in a contemporary room of chrome and glass because of the difference in style, finish, and color.

A clock should be placed where it can be seen easily. Entries traditionally have been excellent locations for floor clocks. Kitchens and bedrooms almost always require timepieces.

An outstanding hanging clock can readily become the basis of a wall grouping, based on its size and shape. When a clock is used in this way, it's often considered more of a decorative item than a functional accessory, because its decorative impact is so strong. Of course, every decorator prefers that all functional accessories be decorative as well.

FIGURE 32—Grandfather Clock

Hardware

Have you thought of hardware as an accessory? It is. Just as eyeglasses become part of a person's overall appearance, hardware is important in producing the total decorative effect of a complete room.

Hardware as used in decorating refers to utilitarian pieces used in construction of both buildings and furnishings. Examples include knobs and hinges on doors of built-ins or furnishings (Figure 33). Electric switch plates, towel bars, and other kinds of functional trim items are also hardware.

FIGURE 33—The hardware on furniture and doors can affect your decisions as a decorator.

Unless the hardware on doors, built-ins, and furniture pieces is part of an authentic period room or has other significance, there's no reason why it shouldn't be changed, if necessary, to fit the decorative scheme. Changing the hardware is especially important if existing hardware detracts from the effect you're trying to achieve.

For example, you might be trying to produce a delicate French Provincial look in a living room where the hinges on built-in cabinets and the electricity switch plates are hammered wrought iron, painted black. The design and character of this hardware is too crude and heavy for the room, so it should be changed to a style that's suitable. Hardware dealers are helpful in providing advice and brochures on what's available and suitable for the job you're currently working on. And you'll be pleasantly surprised at the decorative choices open to you.

Fireplace Screens and Tools

If your client has a working fireplace, the need for a screen and tools is obvious. A screen is absolutely necessary in front of a functioning fireplace to protect people and objects from flying sparks. If the fireplace is merely a decoration, you can still use a screen as a decorative accessory. Screens, tool sets, and andirons are made in a wealth of designs and styles, so don't be tempted to select these—or any other functional accessory—based on use alone. By carefully adding decorative value to function, you provide that special decorator's touch.

Decorating with Clients' Accessories

One of the decorator's most important elements used to make a room complete, is the creative use of the unique accessories available exclusively to the trade only.

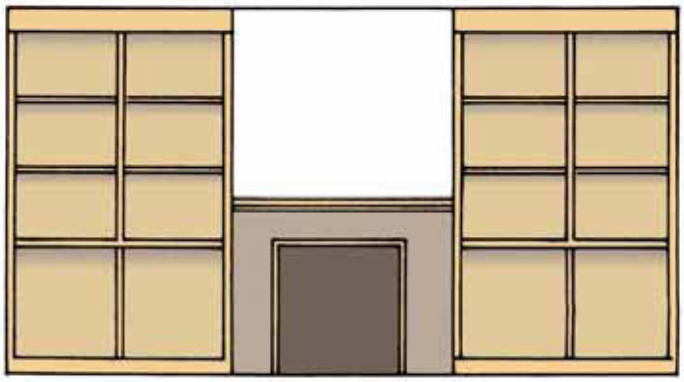
Most clients have a number of accessories that they want included in your decorating plan. Some will be excellent decorative pieces; some won't. Unless an accessory is extremely inappropriate for the client's overall plan, however, you should exercise your creativity by designing ways to use the object to its best advantage.

In the world of decorating, almost any object can be made attractive when line and design considerations are properly applied. And that's where your decorating expertise comes in.

In the next section, you'll examine decorative wall accessories. First, please complete *Self-Check 4.*

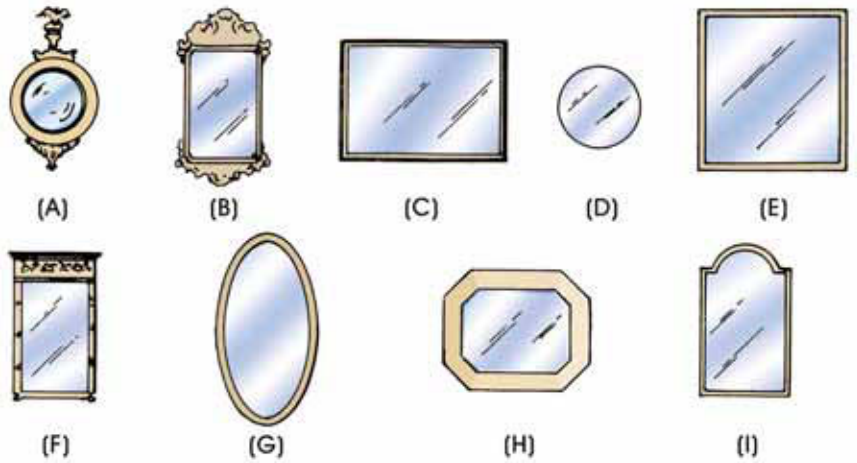
Self-Check 4

Selecting and positioning accessories properly calls for applying all that you've previously learned about other aspects of room decor. Use the illustration below to answer the questions in this self-check.



1. If you were to use only a mirror in the wall space above the fireplace, with no other accessories, which of the mirrors below would be most suitable? *Note:* In making your selection consider which shape *best* relates to the space in which it will fit.

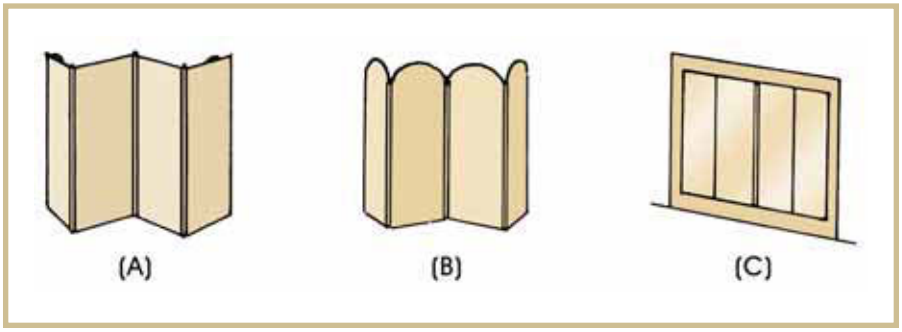
_____



(Continued)

Self-Check 4

2. Which one of the fireplace screens below would be *most* suitable for the fireplace? *Note:* Consider the mirror you selected in the first question. Which shape provides the *best* line value to the overall effect of the rest of the lines of the wall area? Explain your choice.



_____

_____

Check your answers with those on page 90.

WALL ACCESSORIES

The walls of a room usually need some sort of decoration beyond the finish they've been given, be it paint, wallpaper, or paneling. Because the walls are in the direct line of vision, care should be taken to choose wall accessories that not only fit in with a room's decor, but also can hold a person's interest. As always, special consideration must be given to scale, proportion, balance, texture, and color.

A *decorative wall accessory* is anything that can be hung on, glued to, or nailed to a wall. This definition covers a very wide variety of possibilities, but we'll limit our discussion to some of the more customary types: paintings and reproductions, posters, plaques, and mirrors.

When decorating a room, you should usually begin with the wall where you wish to establish a focal point, making a strong statement there. Traditional styling calls for accessories to be placed at average eye level (when standing). In other words, the center of the piece (or grouping) should be between 5 and 6 ft (150 and 180 cm) above the floor line. However, if the wall accessory will be viewed more often from a seated position, the center of the piece may be placed at the average eye level of a seated person, or about 4 ft (120 cm) above the floor line.

A tapestry or other needlework (weaving needlepoint, rug, quilted wall hanging, and so on) is best hung alone so its beauty and textural interest will be fully appreciated. If balance is needed for a single wall-hung piece, add a plant to the table or shelf below. If the only way to achieve good balance is to hang another item on the wall, add a simple item that won't distract from the details of the wall hanging.

Examine paintings and prints next to each other for color and texture differences that can either complement or clash with one another. Consider mats for the same reason and select those that complement or blend in texture and color. A *mat* (Figure 34) is a piece of heavy cardboard (either white or colored) covered with a layer of paper on each side. It fits inside a frame to highlight the picture it contains.

FIGURE 34—This painting includes a mat that separates the frame from the picture. A well-chosen mat can make a tremendous difference in the appearance of a picture or piece of art.

A mat serves a practical purpose as well as a decorative purpose. If the glass in a frame rests directly against the picture, it may damage the piece of art. If the art is a photograph, humidity can cause the chemical film on the photograph to stick to the glass and ruin the photograph. Adding a mat creates a separation between the photo and the glass and can prevent the photo from sticking.

Paintings and Reproductions

Probably the most common form of wall accessory is a painting, poster, or reproduction that has special significance or appeal for its owner. If your client has a favorite, attractive picture, consider using it as the basis of the room's color scheme. In all likelihood, the client will put the picture on the wall anyway.

If there's a strong contrast between the framed picture and the wall, you can probably use the picture as a focal point. The larger the picture, the stronger the effect. But remember to balance the visual impact of the strong painting with something of similar strength on the other side of the room.

The frame encloses the picture, making it an entity and separating it visually from the surface against which it's seen. When a print or watercolor is used, a mat is always added to set it apart from both the frame and the wall.

The framing of a picture is a process best left to an expert. The choice of a frame can be a deciding factor in whether the picture looks right or not. The style of the frame can tie the picture in with the rest of a room or it can make the picture look out of place. In all cases, the first consideration is for the frame to complement the picture. Next, it should tie in with the room scheme as much as possible.

Oil paintings shouldn't be covered with glass, but etchings, prints, watercolors, and photographs need the protection of glass. Paintings, original prints, and reproductions are all widely available. If your client is just starting a collection, it's possible to help him or her find acceptable pieces at local art shows and exhibits as well as at specialty galleries and stores. Auctions and estate sales can also be a fine source of good pieces of artwork.

As shown in Figure 35, the size of a picture or a grouping of pictures should be in direct proportion to the size of the piece of furniture under it. Use a small picture above or near a small chair or table. Use a large picture (or a large grouping of small pictures) above a sofa or wide furniture piece.

The theme of a picture should depend mostly on the client's personal taste. There's no reason to limit pictures in dining rooms to food or food-related subjects, for example, when your client loves landscapes or portraits.

The placement of a picture depends not only on the viewer's eye level, but also on whether he or she can get close enough to see it to best advantage. Needlework, a map, or a hand-drawn sketch should be placed where its details can be closely examined. A picture or poster with no small details can be placed where it can be viewed at a distance.

Never hide any of your client's pictures or other wall accessories behind lamps, plants, or doors. To avoid this problem, always install wall accessories last. Another reason is that the room may need to be visually balanced after the furniture and functional accessories are in place. Wall accessories provide an excellent means to establish balance.

FIGURE 35—This picture grouping is in direct proportion to the large bed below it. (Reprinted with permission from Lexington Furniture Industries)

Paintings and prints are intended to be viewed and appreciated. They can't be viewed properly when positioned either very high on a wall or unnaturally low. They should be placed at eye level, ranging from seated eye level to standing eye level. If you need to balance your decor with something placed higher or lower, use objects that don't call for such visual inspection. The eye level guideline holds true for placing pictures along a staircase wall, too (Figure 36). The result of properly placed art on a staircase is a pleasing line that follows the line of the staircase. This stepped line of art shouldn't be used on a normal room wall, however. First, at

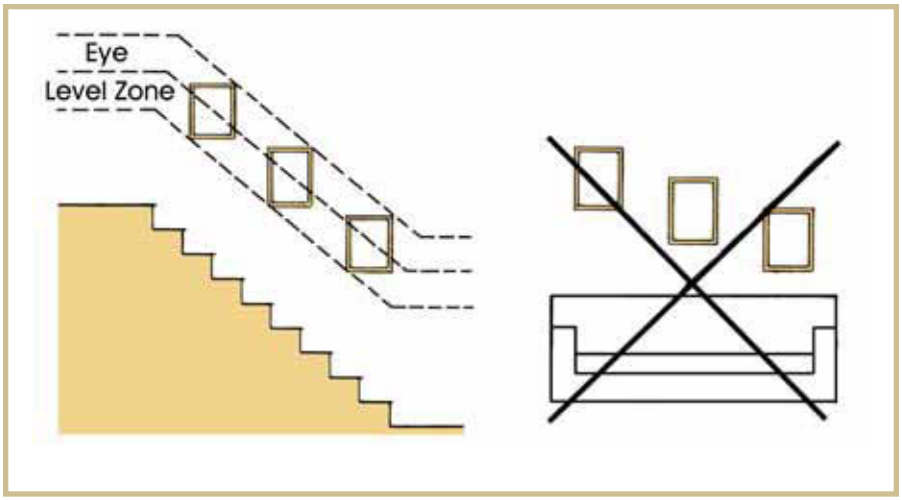


FIGURE 36—Eye level is the rule for picture placement. On a staircase, pictures should be placed to follow the eye level of a person walking up the stairs. In a room, pictures shouldn't be placed at differing levels.

least two of the pictures would be at less than the best viewing level, and second, they won't relate well to the rectangular lines of the room.

Posters

The use of posters as wall accessories has become fairly common. In fact, any household with teenaged children probably already has a few posters in the bedrooms of its young people.

Posters have the advantage of being relatively inexpensive. In addition, they provide a large amount of color and interesting design work. Museums and art galleries have outstanding posters to commemorate special showings and selected artists.

Posters are now legitimate decorative items, worthy of all but the most formal interiors. And, especially for a low or medium budget, they're one of a decorator's best friends!

Posters should be framed very simply, but they should always be framed. To hang a poster unframed isn't professional decorating.

One or two posters can go a long way toward decorating the walls of a room, but don't overdo the number. A whole row of posters can make the home look like a commercial office.

Plaques

The term *plaque* describes a wall-hung panel of material such as wood, pottery, or metal that has some type of ornamentation on it. A decorative plaque can be any size, from a few inches to several feet.

In some instances, your client may have received an award in the form of a plaque. If so, try to fit the plaque into your plans for the client's home. The wall of the hallway, den, family room, or bedroom is usually the best place for such awards.

Other plaques may have been designed just for decoration. Any plaque that's to be used in a room should, of course, correspond with the room's style. A plaque designed in gold filigree would be far more suitable with French Provincial furniture than one in black wrought iron. A massive heraldic coat of arms on a natural wood plaque might look fine in a Mediterranean or Spanish decor, but it would look somewhat ridiculous in a glass and chrome modern room furnished in pastel colors. On the other hand, a clear Lucite plaque with several silver-colored coins on it would be just right in a modern room.

Plaques should usually be hung, like pictures, at eye level. If there's small detail work on a plaque, place it where visitors can examine it at close range.

Mirrors

Mirrors come in many shapes and sizes. A mirror can bring a drab corner to life, echo other beautiful colors or designs in a room, and reflect light from windows and lamps. A mirror sparkles. And as you've already learned, a mirror can be used to create illusions.

You should carefully study the placement of a mirror. Consider what a mirror will be reflecting. It should be used to echo beautiful colors or furnishings, window views, or light. Or, by placing a highly decorative item in front of a mirror, you can give the item a three-dimensional effect, adding to its importance and impact. A family heirloom placed in front of an antiqued mirror can have a stunning effect. An *antiqued*

mirror has a treated silver backing that gives a shadowlike effect. This type of mirror may also be shot through with dark veinlike lines.

Avoid positioning a mirror so that it reflects a blank wall or an open doorway into a kitchen or bathroom. Remember that a mirror should be treated much like a picture—with the picture subject being the scene the mirror reflects.

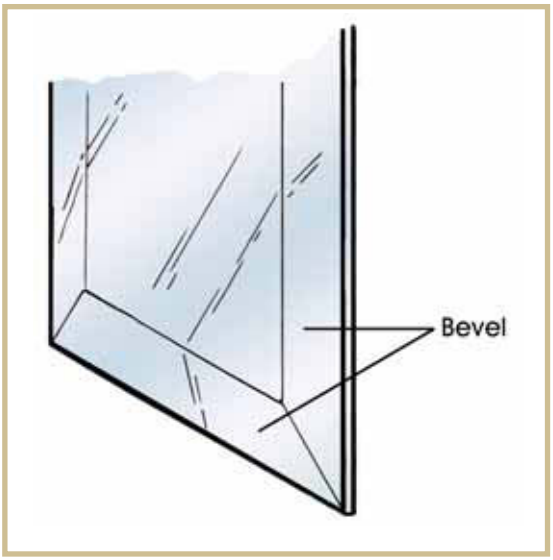


FIGURE 37—An unframed mirror usually has beveled edges.

An unframed mirror can be used with any furniture style. Your only concern is the size and location of the mirror. This type of mirror usually has *beveled edges.* That is, the edges are cut at an angle to the surface (Figure 37). Be sure the mirror's edges are smoothly finished, and make certain to have the mirror securely installed. Your carpenter will usually install large heavy mirrors for you, as they require special care and support. If you order mirror treatments from a glass and mirror company, its workers will make the installation. Remember that because a mirror is made of heavy glass, it's important to install it correctly to keep it from becoming a hazard to your client and your client's family and friends.

Wall Groupings

Arranging several accessories together on a wall so that the overall effect is good can be quite a creative accomplishment. One of the simplest groupings to make is a row of identical shapes, whether vertical or horizontal, rectangular, circular, or many-sided. The photos in Figures 38 and 39 illustrate simple arrangements in rows.

FIGURE 38—The three small pictures to the right of the bathroom window are arranged in a vertical direction.

FIGURE 39—The accessories over the sofa in this living room are arranged in two horizontal rows.

The pictures can be lined up vertically or horizontally, but a steplike arrangement should generally be avoided except along stairs, where it's often an ideal choice. Another time you may wish to use a steplike arrangement is in a room with a sloped ceiling (Figure 40).

FIGURE 40—Notice how the two pictures in this bedroom follow the slope of the ceiling.

If the pictures and other objects in a grouping are of different sizes, think of their arrangement on the wall as a type of artistic composition. One of the easiest and most effective ways of arranging a wall grouping of various-sized objects is to place them within a rectangular outline. An outline holds them together, forming them into a single unit. Other geometric shapes besides a rectangle may also be used, such as a diamond or a circle. The grouping should then be hung with its center at, or just below, eye level.

The shapes within the grouping can be varied in form, in size, and in their amount of projection from the wall. This variety serves to please the eye, if well-handled.

Any grouping should be carefully composed to keep it from falling apart visually. If you have several small, delicate pencil drawings in lightweight frames, you wouldn't want to use a heavily framed oil painting with them. You might use a mirror and a dried flower arrangement with the pencil drawings. The oil painting could then be grouped with a wall clock

and several plaques in a different location, or it could be hung alone. Each of these groupings would look unified because the individual parts would be compatible with each other.

Choose frames that are harmonious with one another. Harmonious doesn't mean that you can't choose assorted woods, metals, colors, or shapes. In fact, contrasting frames add interest and design value, as long as they agree in general styling. For example, a heavy, carved Victorian frame wouldn't be harmonious in a contemporary grouping. However, Lucite, metal, and simple wood frames would blend well with each other and be an appropriate mix in a contemporary setting.

Very fine artworks usually aren't included in groupings unless your client has enough fine art to create groupings of several pieces of similar value.

The effect created by a grouping of wall accessories depends not only on the way they harmonize with each other, but also on their positions on the wall. Once you've decided what you want to use in a grouping, you need to decide how the individual items will be placed on the wall. One of the best ways is to make scale patterns of the outer shape of each item. Experiment with the pieces on your wall elevation until you've found the best composition and determined what new accessories must be purchased to fit it.

The spaces between the items in your grouping should be narrower than the dimensions of the items. For instance, framed prints that are 6 in. (15 cm) wide should be spaced closer together than 6 in. A distance of $2^{1}/_{2}$ in. (6 cm) would be appropriate if the prints are to appear as a unit. If you leave 6 in. or more between them, the prints will appear as isolated units rather than a unified grouping.

You'll probably want wall accessories on more than one wall of each room. Use discretion in your selection of the wall accessories so that the room doesn't appear busy and overdecorated. If you use a large grouping on one wall, you should limit the number of items on the other walls.

In the final section of this study unit, you'll examine tabletop accessories such as pieces of sculpture, antiques, books, glass and metal accessories, collections, plants, and flowers. Finally, you'll learn about arranging accessory groupings. Before you go on to the last section, please complete *Self-Check 5.*

Self-Check 5

Creating effective wall groupings is one of those tasks for which practice definitely improves your skills. In this self-check, you'll try your hand at arranging specific wall groupings.

Assume that you're planning a wall grouping for an entry. The wall measures 6 ft wide and 8 ft tall. A low table (54 in. wide by 24 in. high) is centered on this wall. Placing nothing on the table, plan as many wall groupings as you can, using the items listed below. In each case, you may add as many accessories of any kind as you feel necessary to complete a grouping. Sketch your answers on graph paper, using a scale ruler.

1. Arrange two vertical framed prints, each 10 in. wide by 48 in. high.
2. Arrange four square prints, each 12 in. wide by 12 in. high.
3. Arrange 10 framed pictures or more of any size and shape.

Compare your sketches with those on page 91.

TABLETOP ACCESSORIES

Tabletop accessories include items placed on tables and shelves, in bookcases, or on anything but the walls or the floor. They include both functional and purely decorative accessories. For example, a plant is a very common table accessory. But photographs, lamps, books, and many other objects are also very popular.

Objects that can be viewed in the round, objects that hint of the past, and cherished books are welcome in most homes. Your clients will usually have some of each. Here, as with other types of accessories, you should include those that enhance the room and try to discourage the use of others that might detract from the overall effect you're striving for. But remember that you're decorating for your clients and you must meet their needs. Don't banish cherished objects simply to suit your decorating plan. It's up to you to use your expertise to enhance their appearance by the way you incorporate them into the decor.

Sculpture

The term *sculpture* loosely means any material that has been formed into a shape that's pleasing to the eye. Most pieces of sculpture are man-made, but some may have been formed by nature, such as driftwood, rock crystals, shells, and stones that have been weathered into smooth or unusual shapes.

Plastics and metals, as well as clay, plaster, wood, and paper, are commonly used for sculpture (Figure 41). This variety of materials gives decorators wonderful opportunities to add appropriate textural interest to any room.

Some sculpture stands quite well by itself without the addition of any sort of base or pedestal. However, most pieces are given a look of completeness and importance when a base or pedestal is used in their display. Keep this in mind when your client has a piece of sculpture that seems to get lost among the other accessories. A pedestal might turn the sculpture into a dramatic highlight of the room.

FIGURE 41—Sculptures can be made of a variety of materials, including wood, ceramic, stone, and glass.

Antiques

Antique accessories are often family heirlooms. The area of antiques is a complex area for most interior decorators because it's very difficult to tell your clients that Aunt Jenny's soup tureen isn't the right accessory for the type of room they've asked you to design. Whenever a client has an antique accessory that he or she wishes to use in a room, try to plan the room design with the accessory as a major or minor focal point. By doing so, you can have a happy and satisfied client.

All of the accessories in a modern room don't have to be modern. In fact, most rooms benefit from a piece or two from a different era. Most people like to hold on to a sense of the past and especially their own family's roots. An heirloom accessory is one way of doing so. Just develop your scheme so that the heirloom fits in with the colors and general feeling of the room.

Books

Books are written to be read and cherished, and they should be collected because they're loved. When they are, they also become an important, very personal, accessorizing element in a room. A bookcase full of books lends a warm and individual atmosphere to a room.

When grouped in a bookcase, books are considered as a mass rather than as individual items. Their size, color, and signs of wear all combine to give some sort of overall impression, as pictured in Figure 42.

FIGURE 42—Books should create an overall impression. (Reprinted with permission from Pearson Co., a division of Lane)

When grouping books on shelves or between bookends, don't limit their placement to standing them up in rows. An occasional book or two lying or stacked horizontally or leaning at an angle adds line contrast and interest.

Individual books, old or new, can be dramatized. An old book may be an heirloom or a purchase from a secondhand bookstore. It may be beautifully bound in hand-tooled leather or a thumbed-through and mellowed copy of a classic or much-loved biography or novel. On the other hand, some new books seem to be just made for display purposes with their attractive dust jackets and bindings.

Glass

Glass accessories are so widely used that one isn't always aware of them. Clear glass is less obvious than colored glass because it almost disappears against its background. Nevertheless, even clear glass has a shape and textural interest and possibly a surface design that gives it a certain character. Therefore, you should match its character to that of the room. For example, heavy crystal is at home in a room where the visual weight of the furnishings is substantial. Glass such as *Waterford glass* would be appropriate for such a room. This glass is a very heavy cut glass that has been made in Waterford, Ireland, since the early eighteenth century. It's used for tableware and vases, as well as prisms and pendants for lamps and chandeliers.

Colored glass belongs in a room where its color harmonizes well with the other furnishings. (For instance, cranberry glass with its deep red coloring would harmonize with a slate blue and antique gold Early American room.) *Favrile* (FAHV-reel) *glass* is an American glass developed by Louis Comfort Tiffany around the turn of the century. This ornamental glass is iridescent, and comes in interesting colors and decorative shapes that are suitable for many decors.

Drinking glasses should also be selected to go with the coloring and design of the rooms where they'll be used, especially formal dining rooms. Standard shapes in clear glass (Figure 43) are always in good taste. Extreme ornamentation should generally be avoided except in period settings.

FIGURE 43—Clear drinking glasses in a simple shape fit in with many different decors.

Metals

Throughout the ages, metals have been selected for accessories. Gold is usually associated only with formal period interiors, but if your client has a gold item, you can freely proceed to display it in any decor.

Silver accessories are usually found in dining rooms as they match the usual table service. However, silver is also striking in any other room of the house. It's often particularly appropriate for dens, where its sheen on shelves is an excellent contrast to books.

Copper is most frequently found in kitchens. Its gleaming tones are synonymous with gourmet cooking, and copper utensils are often displayed purely for decorative value. Weathered copper is also frequently found in contemporary settings.

As silver becomes more costly, pewter, always favored by some, is gaining popularity. The dull luster and simple contours of pewter pieces make them very suitable accessories in the casual contemporary home, as well as in Early American and traditional settings.

Pewter's dull gray color is neutral and harmonizes with most styles, but the shapes of the pieces, such as candlesticks, plates, and tankards, aren't usually very refined, limiting its use to provincial and casual interiors. As with ceramic pieces, a little pewter goes a long way, so a few well-chosen pieces look better than an extensive collection in most homes.

Brass is another accessory metal that can be highly decorative. It can seldom be formal as can silver or gold, but it can be used in most other decors. It's excellent as a bright spot in dull places such as among books. Remember that gold, copper, and brass introduce color into a setting, while silver and pewter are neutrals.

Keepsakes and Collections

Clients who have collections of valuable figurines will probably want them displayed as a focal point. You may even be required to plan for the display of an entire cabinet filled with quaint little figures. Knowing your client's collections at the outset can mean making the floor plan and decorating plan around the display.

On the other hand, if your client's collection is a hodgepodge of souvenir items, you should suggest selecting only a few that are most suitable. You may have to suggest tactfully that the remainder be stored or used in another room. If you sense even the slightest hesitancy on your client's part, however, quickly agree to find appropriate spots for all his or her keepsakes. It's easy to make even the most common items look good by mixing them properly with other accessories.

One decorator was dismayed to learn that her client treasured a collection of 14 ceramic French poodles and wanted it used as part of the decor in the remodeling of her home. The decorator solved the problem by selecting the wall area above a small desk for the collection. She placed the largest poodle on a back corner of the desk, grouped neatly with a green foliage plant and several dog show books. Then she added 6 in. (15 cm) deep *plate rails* (narrow shelves with an attached railing to keep standing plates from slipping off) in staggered rows on the wall above the desk. There she placed the rest of the poodle collection, richly interspersed with plants and even a

miniature replica of an antique fire hydrant. To complete the total grouping (and to distract the eye from the various colored poodle statues), she added a strongly matted and framed print of a countryside scene in which a French poodle was running with its master.

The result? Good design that included the poodle collection but didn't highlight the individual pieces. The client was extremely happy and the decorator felt that a challenge had been met and overcome.

Collections of small items are best displayed in a single grouping. Sometimes this sort of display can be done in a lighted cabinet or on built-in, lighted shelves. The cabinet in Figure 44 illustrates how a collection of bottles can be neatly displayed in a dining room.

FIGURE 44—An attractive cabinet, possibly with a light, is a neat way to display collectibles.

Collections of tiny items like thimbles, spoons, or wine labels can be very attractively displayed on coffee tables or occasional tables made precisely for this purpose.

Collections of only a few large items are sometimes best displayed separately. Three or four antique pitchers may be put to better design use if you place vines in one or two and use the others on shelves or tabletops. An excellent use for the four pitchers would be to intermingle them with books and plants in a wall unit, in built-ins, or on ceiling shelves.

Decorators would often prefer to throw out a client's prized collection rather than have to design around it. But, of course, this isn't possible—or practical. The collection is of great importance to the client, and decorating a room to perfectly reflect the individual's personality is precisely what interior decorating is all about!

Plants and Flowers

Plants are truly one of a decorator's best friends. Their natural forms bring life, as well as color and design, into a room.

The most lavish floral displays are skillfully created by experts with cut flowers. The bouquets are impressive (and very costly), and the blooms will last only a week or so at the most.

Cut flowers are one way of bringing color, life, and drama to a room for special occasions, but most clients wouldn't want to indulge in such a weekly expense for constant floral displays. So it's better to avoid suggesting that your clients plan to add cut flowers as a permanent accessory in their decorating theme.

Instead, advise them on what colors of flowers would be best for those special occasions when they want a floral arrangement (Figure 45). Clients who live in warm climates or who have gardens or greenhouses will especially appreciate this advice. They can even plan some of their gardening efforts with future bouquets in mind.

FIGURE 45—A special service you can perform for your clients is to recommend colors for flowers they may use for special occasions.

If you plan to use plants in your decorating plan, consider choosing plants for the color of their flowers if they have long blooming seasons. Begonias, chrysanthemums, and African violets are good examples. Unless a plant produces colored blooms or has color (other than green or white) in its foliage, you can consider it neutral in color.

Before selecting a foliage plant, consider the size and shape of its leaves. Scale and balance are especially important when accessorizing with plants. And remember that a potted plant can be placed inside another container for decorative purposes. The choice of this container is important, of course. Metal, wood, ceramic, and woven containers in simple shapes help to tie the plant in with the overall decorative scheme. But, the more decorative the plant, the simpler the container should be.

Generally, every room has at least one place that would be suitable for a plant or two (Figure 46). You can even suggest a special stand for plants if your client seems particularly interested. An end table or desk can usually accommodate a plant, and a lamp will help supply its need for light.

FIGURE 46—Green plants can complete a room's decor. (Reprinted with permission from Pearson Co., a division of Lane)

A large plant can stand alone on the floor or on a stool. Such a plant can act as a space filler in a room where additional furniture isn't needed or wanted. It can even become as important as a piece of furniture in providing visual balance.

The Accessory Challenge: Bookcases

Accessorizing bookcases is both a challenge and fun! The basic concepts of good design come into play when you choose the size, scale, color, texture, and style of the accessories for a bookcase. A good rule of thumb is to create visual

interest by varying the size of the pieces chosen. Balance the composition visually so that the arrangement is pleasing to the eye. Use color wisely to also create balance. Add texture with a silk fern, add contrast with a polished glass object against a leather-bound book, add a favorite photograph or two, and your bookcase will be a focal point in any room.

Arranging Accessory Groupings

Now that you've learned to arrange types of accessories, you should understand how combinations of those accessories complete the decor of a room. In other words, you wouldn't choose pictures as the only accessories in a room, nor would you choose plants or mirrors to stand alone. It's in the mixing of these items that the true decorating scheme is revealed, and the client's personality is fully expressed.

Items of great value or special interest should be displayed alone. For example, don't detract from a beautiful antique vase by making it part of a grouping. Such a prize would be best displayed alone with a pinpoint spotlight to show it to its finest advantage.

But such pieces are rare in the world of decorating. The ordinary accessories a decorator most frequently deals with usually can be more effective in groupings.

Price doesn't necessarily indicate the true value of accessories as decorating items. The most important factor is usually composition—that is, shape and scale. Color and texture are, very often, also prime considerations.

When judging a possible accessory for its design value, look first at its form. Is its line value straight or curved? Is it horizontal or vertical? Would it best be used as the focal point or in a grouping?

Once you've selected one item for a grouping, it's relatively easy to complete the entire display. If, for example, you're using a tall brass candlestick lamp with a smoked parchment shade on an end table, you have your starting point for a grouping. The lamp gives you vertical line and the dark shade adds weight. You then know that you need to balance this piece with the additional accessory selections.

A brass or dark enameled box whose color is heavy enough to help provide a balance for the smoky lampshade, plus a bushy foliage plant to provide soft lines and curves, could be the perfect selections to complete the grouping.

Fabrics as Accessories

Fabrics as accessories may include such items as decorative wall hangings, furniture throws, afghans, tablecloths, placemats, and napkins. In Figure 47, notice how the fabric on the window treatments adds color to the plain white curtains.

FIGURE 47—The fabric "bows" on the bedroom windows add color and interest to the plain curtains.

Color is an important factor in selecting fabric accessories. Colors should coordinate with the colors in the room. Repeating an existing color is the easiest and safest course to follow. You may work fabric from the furnishing into the accessories. Keep visual balance in mind by distributing accent colors instead of clumping them together.

Patterns should also be carefully considered when selecting accent patterns. If the room already has a good deal of pattern, a solid color is often best for accent pieces. Conflicting patterns, as you've learned, can be very disturbing to the eye.

Small fabric accessories can be used as colorful accents in a room that's otherwise somewhat neutral-looking. The use of color is particularly effective with items like placemats, pillows, and wall hangings.

As a rule, the larger the fabric accessory, the more subdued the color should be. For example, shocking pink and chartreuse table napkins on a white tablecloth would look exciting, but a large tablecloth of the same fabric could produce far too strong an impact.

Well-made, hand-crafted fabric accessories can add much to the warmth and appeal of a room. Hand-crafted pieces often represent a link to the past, even if they're quite new. They can give a customized look to your client's room, which is very helpful if you need to counteract a rather dull and impersonal environment and some equally dull and impersonal furnishings that you must retain.

A colorful needlepoint pillow or a piece of handmade pottery can warm up the drabbest interior, adding personality and charm. But *personality* is a key word here. The personality of your client is of prime importance. The most beautiful handmade Persian rug will never match the personalities of some clients, no matter how perfect it would look in their living room. Always discuss likes and dislikes with your client before suggesting handcrafted or other art items.

Pillows are one of the most popular ways of adding color and interest to a room. Pillows suggest friendliness and comfort. Throw pillows on sofas and chairs soften their appearance by filling in the corners and angles, adding both physical and visual comfort, and providing color and interest. Figures 48 and 49 illustrate two effective uses of pillows.

FIGURE 48—The throw pillows on the sofa in this living room add softness and color to a room with neutral walls and furniture.

FIGURE 49—The pillows on the bed in this room add a sense of coziness. The different shapes and sizes of the pillows provide variety.

While pillows add color and pattern to a room, their primary purpose is usually to provide softness. If a different color or design isn't wanted, it's best to use a pillow in the same fabric as the upholstered piece or of the same color in a different texture.

Whenever colorful or patterned pillows are used, you should advise your client how to arrange them for overall room balance. Explain that patterned pillows should rest against a background that doesn't conflict with their patterns. If you don't explain your pillow fabric selections and your color balance plan to your clients so that they understand its purpose, they'll often mix up your carefully planned color balance by not keeping the pillows in their correct places.

Congratulations! You've reached the end of this study unit. Please complete *Self-Check 6.*

Self-Check 6

The accessory pictured below is to be used in your client's decor. Using other accessories of your own choice, sketch the following groupings.

1. Create a grouping in which the sculpture is a focal point.

2. Create a grouping in which the sculpture is not the focal point.

Compare your sketches with some possibilities on page 92.

Self-Check 1

1. A diffused light provides soft scattered light that's suitable for general lighting.
2. A semidirect light casts more direct light than indirect light. (A semi-indirect light casts more indirect light than direct.)
3. A light fixture is wired directly into a wall or ceiling; a lamp, on the other hand, is used with a plug that fits any standard electrical outlet.
4. A bulb of greater wattage produces proportionately more light, so two 75-watt bulbs will give more light than six 25-watt bulbs.

Self-Check 2

1. Since all artificial light has color of its own, artificial light always affects a color scheme.
2. A white light shows colors of furnishings the truest (but even white light bulbs have a slight cast of warm or cool color that affects decor colors).
3. A flat wall finish helps to diffuse light and diminish glare.

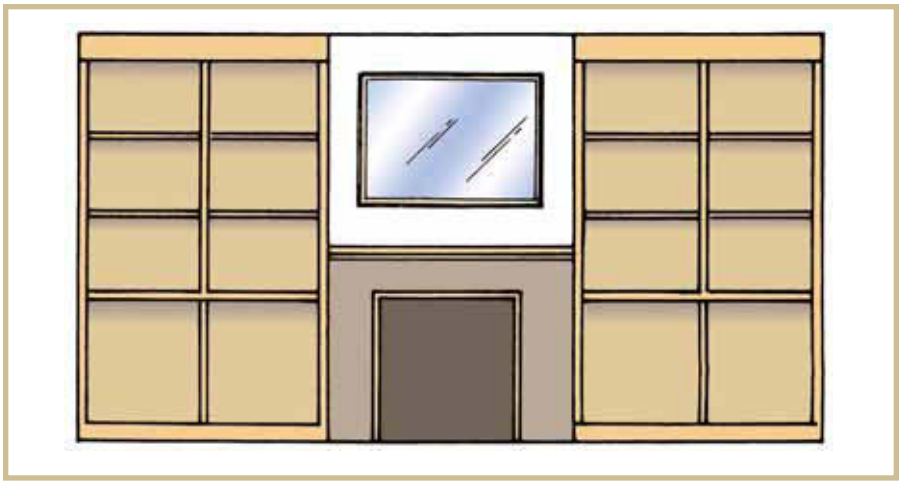
Self-Check 3

1. A uniform level of light is most restful to the eyes.
2. Decorative lighting is best if limited to creating or accenting focal points.
3. Valance lighting can make a room seem larger while providing a good reading light.
4. For use at a desk, the bottom of a lampshade should be about 15 in. (38 cm) above the surface of a desk.
5. Direct lighting (task lighting) is needed at food preparation areas.

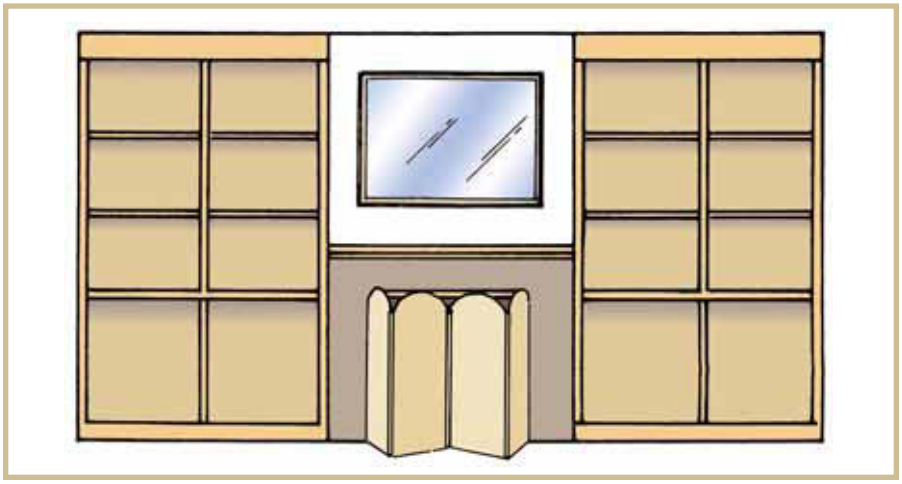
Answers

Self-Check 4

1. Mirror C is the one whose size and shape relate best to the space in which it will be placed.

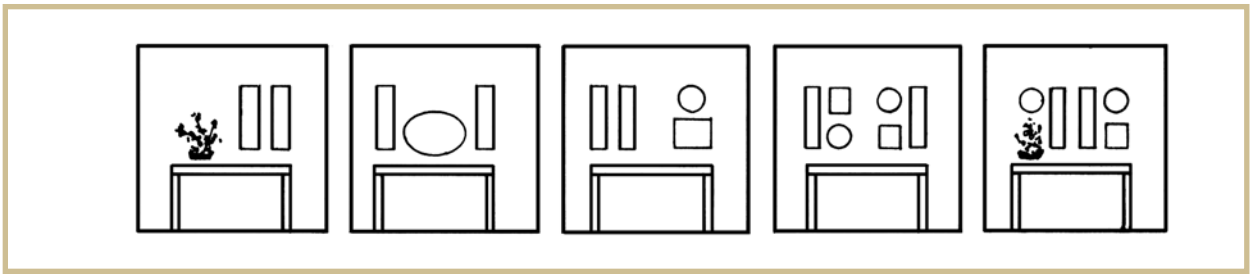


2. Fire screen B provides the needed contrast of curved lines in this wall full of rectangular shapes. Additional line variation and softness can be added by placing accessories with curved lines and soft-edged filler plants on the shelves.



Self-Check 5

1. There are many ways that this wall could be decorated using the two required pieces. We show only a few here. Because of the long lines of the table and wall, plus the strong lines of the prints, some curves should be added for line balance except in the most contemporary settings.



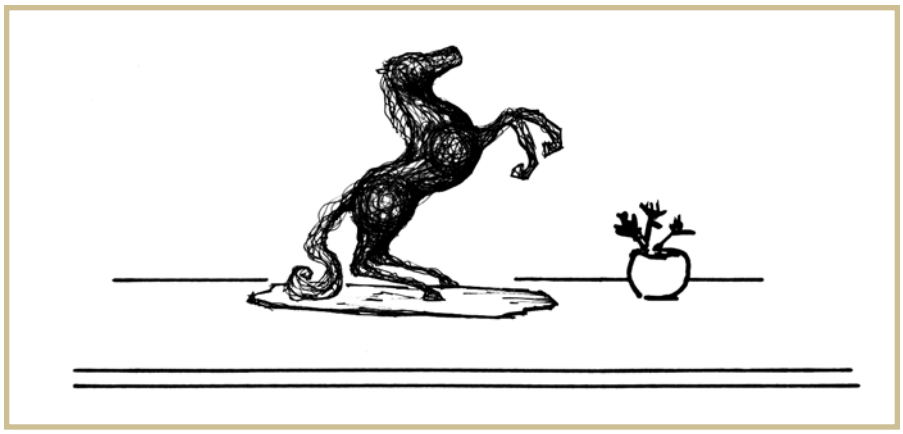
2. In most decors, the excessive repetition of straight lines will be best served by adding some curved lines for contrast.

3. There are so many possibilities here. Whatever combination is used, the result must look unified and well balanced. Also, when so many pieces are used, the grouping needs a focal point of its own. In the grouping shown here, the size, shape, and placement of the oval serve that purpose.

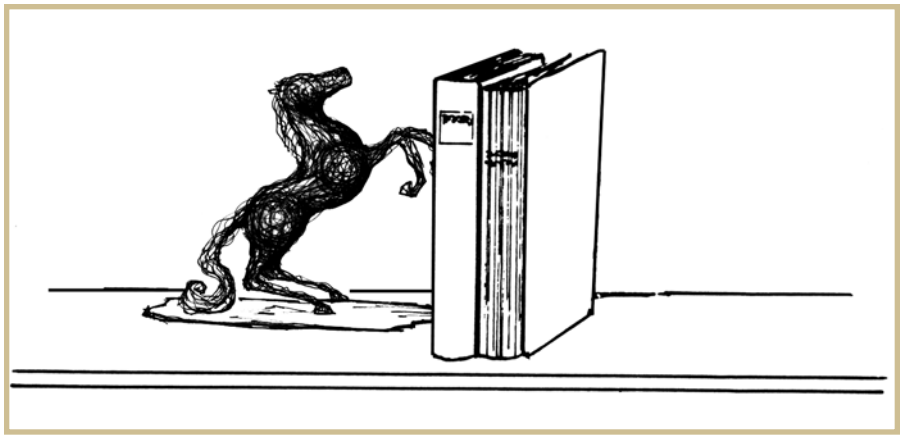
Self-Check 6

1. Two possible solutions are given below.

   A. In this grouping, the sculpture dominates. It is, as desired, the focal point.

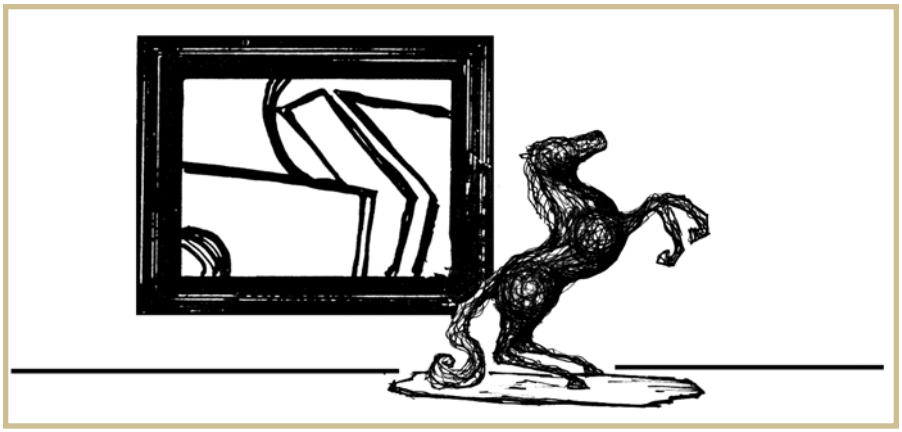


   B. Here the sculpture is still the focal point, but not so dominant as in the previous example.



2. Two possible solutions are given below.

   A. When another bright, dark, or strong accessory is added, the sculpture becomes secondary. A bright lacquered box or any other dark or bright, straight-lined accessory would accomplish the same thing.



   B. A bright box now dominates the grouping.